CDC 35¢ NOV. 1970

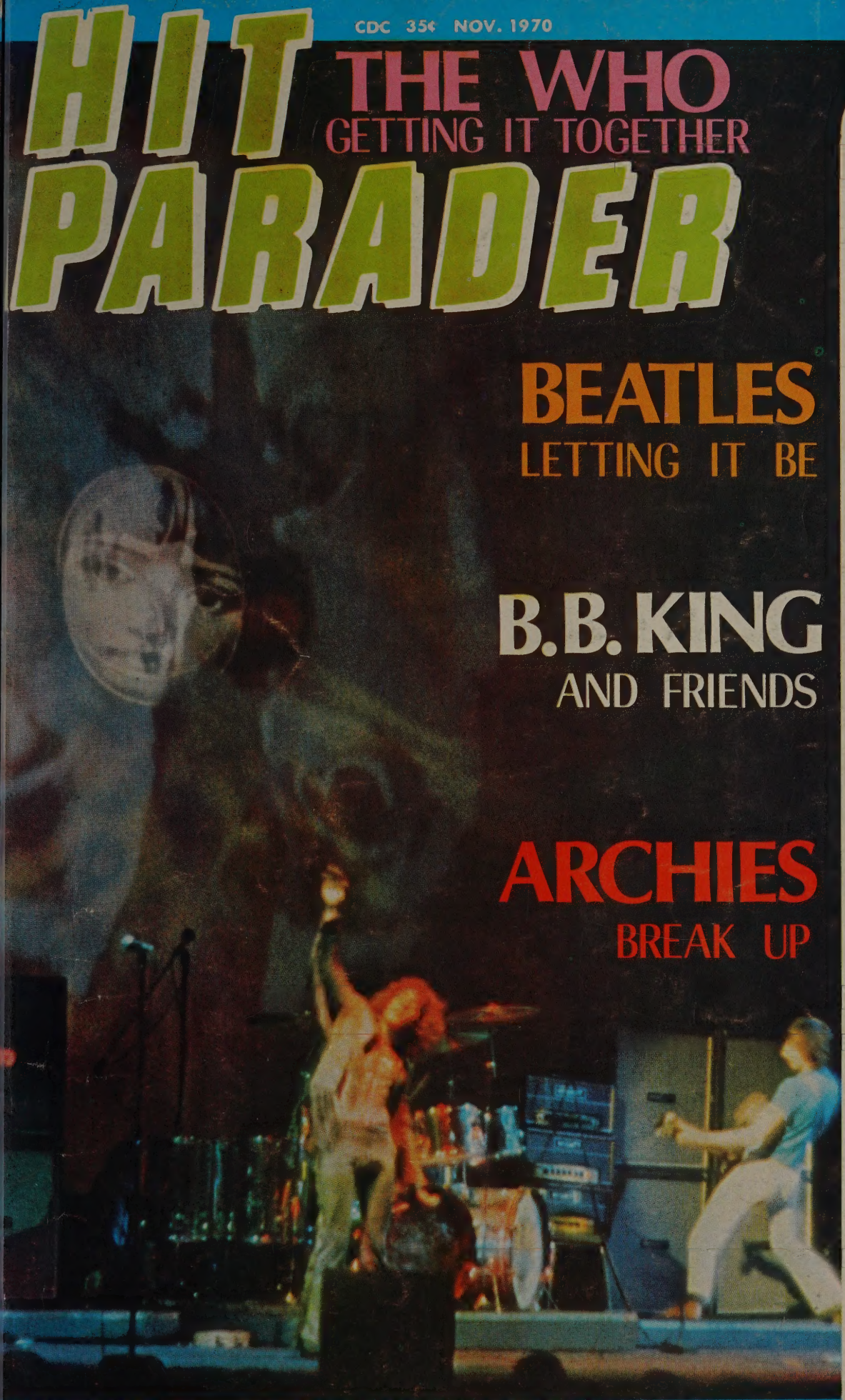
HIT PARADER

THE WHO
GETTING IT TOGETHER

BEATLES
LETTING IT BE

B.B. KING
AND FRIENDS

ARCHIES
BREAK UP



EXCLUSIVE

ALL THE WORDS

TO HIT SONGS

OHIO

I JUST CAN'T HELP BELIEVING

SIGNED, SEALED, DELIVERED, I'M YOURS

MY MARIE

SUNSHINE

CLOSE TO YOU

TIGHTER AND TIGHTER

GOD KNOWS I LOVE HER

EVERYTHING A MAN COULD EVER NEED

SILVER BIRD

MAKE IT WITH YOU

HUMPHREY THE CAMEL

PEARL

THAT SAME OLD FEELING

SAVE YOUR SUGAR FOR ME

O-O-H CHILD

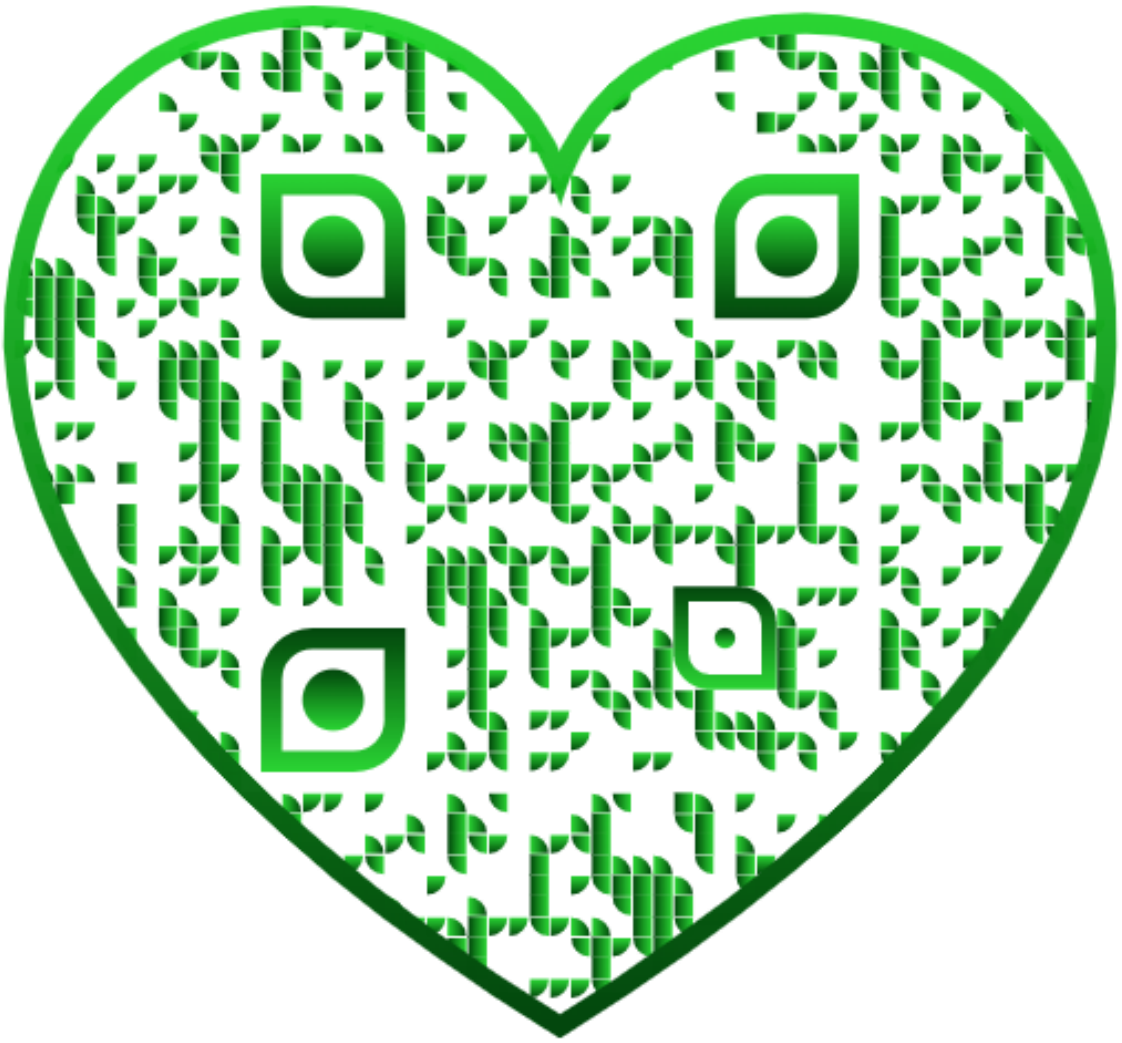
WAR

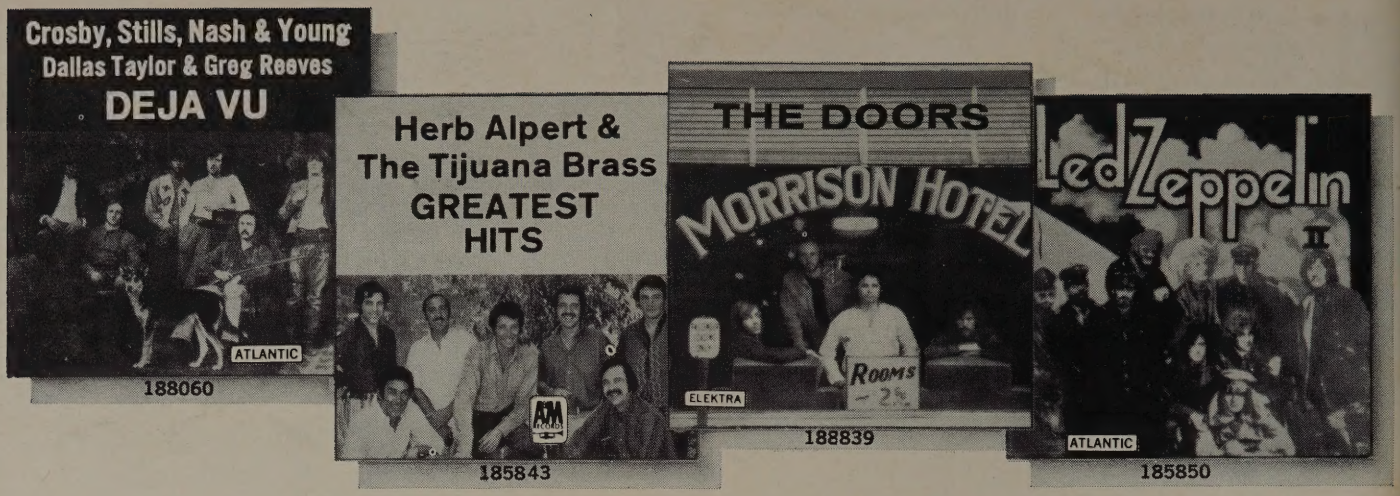
CHECK OUT YOUR MIND

LOVELAND

THE WONDER OF YOU

CANNED HEAT JOHN MAYALL THE CONTINUING STORY OF GINGER BAKER





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AS A MEMBER you will receive, every four weeks, a copy of the Club's entertaining music magazine. Each issue describes the regular selection for each musical interest and

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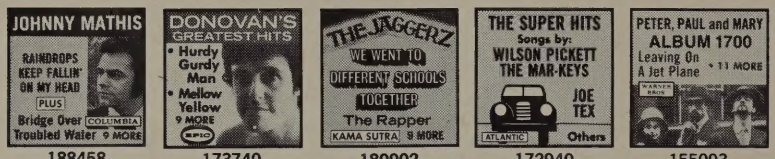

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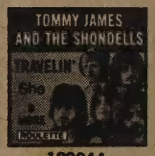

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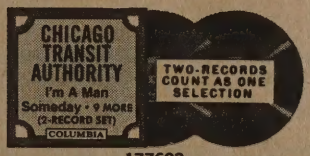

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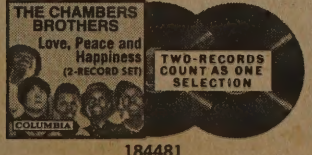

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Please enroll me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only $3.98, plus mailing and handling. I agree to purchase ten records during the coming two years, under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

SEND ME THESE 12 RECORDS FOR ONLY $3.98

MY MAIN MUSICAL INTEREST IS (check one):

☐ Listening and Dancing ☐ Teen Hits
☐ Country and Western ☐ Classical
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☐ Mr.
☐ Mrs.
☐ Miss .....
(Please Print) First Name Initial Last Name

Address .....

City .....

State ..... Zip .....

Do You Have A Telephone? (Check One) ☐ YES ..... ☐ NO

APO, FPO addressees: write for special offer

268 3/71

hit Parader....

NOV. 1970

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6/**THE SCENE** *Bootlegging albums and tapes*
8/**WE READ YOUR MAIL** *Every day... .every night*
9/**THE WHO** *Getting them moving*
12/**PETER TOWNSHEND** *Writing for the Who*
13/**THE ARCHIES** *Breaking up is (not) hard to do*
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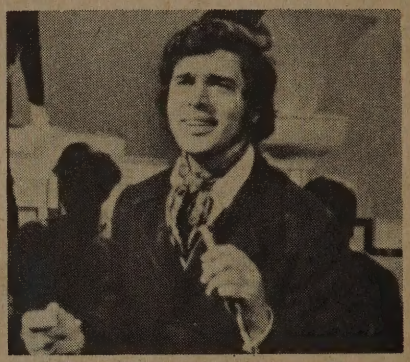
PARADE OF SONG HITS

•I JUST CAN'T HELP BELIEVING

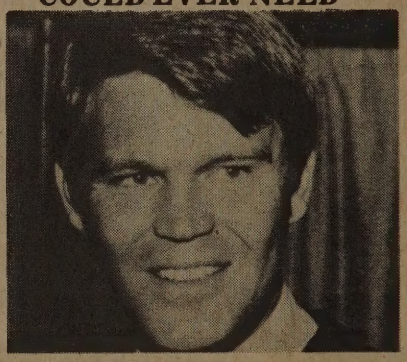
By B.J. Thomas

•MY MARIE



By Engelbert Humperdinck

•EVERYTHING A MAN COULD EVER NEED



By Glen Campbell

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

YOUR BAG IS OUR BAG:

Make your own sound. It's the wildest, most sensational, most individualistic musical innovation yet! It's **THE BAG!** The sound you make is different! The music you make is fantastic!

If your sound is amplified . . . and you play guitar, piano, organ, or harpsichord . . . you can enter into a new dimension of sound, a new world of music!

That's **THE BAG!**

The body is the most perfect machine known to man. Now with your body, your mind and **THE BAG** . . . you can liberate your sound . . . and produce the ultimate in creative musical sounds.

That's **THE BAG!**

Now you can do your own sound thing. That's why we say . . .

YOUR BAG IS OUR BAG.

Another out of sight sound from Kustom ELECTRONICS, INC.

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Super Lead and Bass Solid State power units features precision wired and engineered chassis designed to reproduce tremendous bass and treble power with precise note distinctions. Indestructible power units are protected against shorted or open speaker connections even while the amp is reproducing full RMS power. Special 2 ohm speaker loading. Years of reliability under all playing conditions. Models from 80 RMS to 200 Watts RMS. One year warranty on all parts and labor. Also available: Cabinets with Altec Lansing speakers, Precision Spanish and Bass Guitars with famous Hofner Necks, plus Steel and Pedal Steel Guitars. Wholesale—Factory Direct Prices. Quality test our instruments for 10 days without obligation. **FREE 1970 CATALOG. CARVIN MUSIC CO.** Dept. HP07, 1112 Industrial, Escondido, Cal. 92025.

The flattering Edwardian look, with its broad collar; 6 inch lapels; double breasted smartness in a handsome VEST SUIT, to make YOU look like a million! Rich striped fabric of 45% rayon, 30% nylon, 25% acetate . . . with satin vest lining of 100% acetate. Slacks have western pockets, 2¾" belt loops, 21" flare bottoms. A507 Brown with white stripe. A508 Eggshell white with brown stripe. Vest sizes: S, M, L, XL. Slacks waist sizes: 27 to 38. For finished slacks bottoms, add $2 and give inseam measure. Complete suit $39.95 ppd. or $4. deposit on C.O.D. —you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail.

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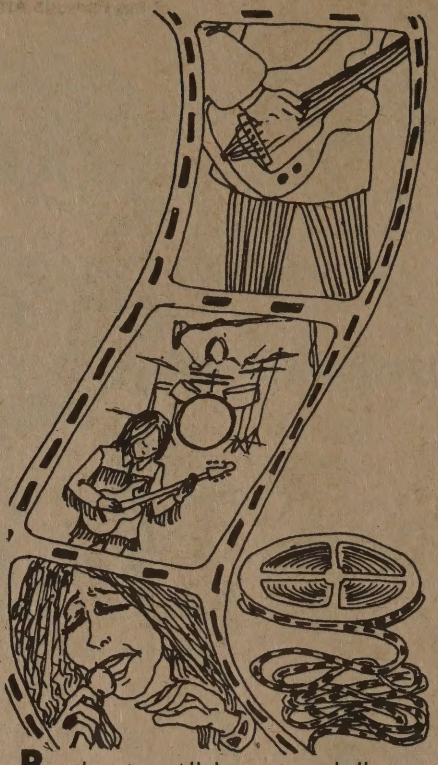

Bootlegging. All those pirated albums. How do you feel about it?

At the time of writing there are four bootleg albums by Bob Dylan and one by the Rolling Stones on the market among others. The illegal market, of course, It was Dylan's "Great White Wonder" pirate album -- which has already sold around 45,000 copies under and over the counter -- that started the current trend towards bootleg albums. They sell at prices up to $15.

Companies naturally were angry with many pieces of legal paper flying around and private detectives getting employment. Occasionally it forced a company to move quickly – Apple Records in England rush released the Toronto Rock Festival live debut recording of the Plastic Ono Band, "Give Peace A Chance" when a pirate album started circulating in America. This was one pirate album that didn't cross the Atlantic.

And the live album recorded during their American visit by the Rolling Stones -- taken from their concerts in Los Angeles and Oakland -- maybe will prompt the Stones to release a live album themselves. It is rumored to be due soon.

This particular Stones pirate album was well recorded on what sounds like an eight track machine. Many promoters are taping concerts as a protection against objections concerning the group by either public or police. With a handy tape they know exactly what happened on stage. They also have a rare tape, more often than not.

The group gets no royalties from a pirate album, of course, and while this may not particularly affect the rich kids like the Beatles and the Stones, it could deprive some impoverished writer who happens to get one of his songs on an album. He's deprived of something that is rightfully his.

It is impossible for the pirate situation in America to reach the pitch that it has spiralled to in Asia where many record companies face actual bankruptcy because the market there is being flooded by cheap and nasty bootlegged Tom Jones, the Beatles and Stones and even Doris Day (very big in Manila).

But there is a more serious form of piracy going on right now in America, and one that doesn't get the dramatic headlines that the Dylan, Stones album get.

Taping.

It's reckoned, according to a recent survey, that one out of every three tapes sold in America is a pirate. It's been duplicated by some manufacturer from albums and passed off as genuine.

And one third of the royalty check of a Creedence tape, a Beatle tape, is a lot of money.

This is where the action will be.

Right now the Recording Industry Association of America – the people who keep tabs on the whole record industry and award the gold discs and so on – has a plan to demonstrate to Congress just what is going on in the tape piracy field and how urgent some action is on the matter. They also want to make all the States recognize the fact that counterfeiting and forgery of tape and records is a criminal offense and they should act on it. Right now only New York and California consider bootlegging a CRIMINAL offense -- the rest of the union regards it as a CIVIL offense which means the penalties if and when caught are lighter.

And things are getting so bad that they want to involve the guy who actually sells the tape rather than the man who makes, forges, duplicates, and bootlegs it..

Everyone is guilty, they say.

Norman Rockwell—America's most beloved artist. He is a founder and member of the Guiding Faculty of the Famous Artists School.

'We're looking for people who like to draw'

says Norman Rockwell

Today hundreds of men and women who never thought they could be artists are working at easels and drawing boards, making pictures and getting well paid for it. They all can thank a group of famous artists who have devoted much of their time and talent to helping others find success in art.

Some of the people the Famous Artists have helped

Carl Kock was an 18-year-old apprentice in a Chicago art studio when he enrolled. Today he prepares ads for such companies as General Motors and Firestone—has won five gold medals.

Howard Sanden of Minneapolis took the Course while still in high school. He is now a successful artist—recently he and his wife traveled through Europe and the Middle East on important art assignments.

Paul Sullivan enrolled at 14. His Famous Artists training helped him work his way through college.

Kathleen Gironda of Indiana, Pennsylvania, was an 18-year-old salesgirl in a department store. She still works for a department store, but now it's as an advertising artist and fashion illustrator.

Before his Famous Artists training, Anthony Fotia was a mail clerk, "stuck" in a low-pay routine job. Today, he's an artist for an important printing firm, doing exciting creative work.

Oregon housewife Helen Tryk lives 150 miles from the nearest big city. But she does fashion illustration, has her own studio, runs an art work shop, does portraits.

A plan to help others

It started over 18 years ago when a group of America's most successful artists—men like Albert Dorne, Norman Rockwell, Jon Whitcomb, Al Parker and Stevan Dohanos—met in New York City. They knew that all over America there were people who liked to draw who could be turned into good artists. Albert Dorne asked, "Why can't we give these people the training they need—including all the trade secrets and know-how we've learned over the years?"

He suggested a new kind of art school—a home study art school—that would give talented people the best professional art training, no matter where they live.

The famous artists agreed. Taking time from their busy careers, they created a remarkable series of art lessons covering every aspect of drawing and painting. They illustrated their lessons with over 5,000 "here's-how" illustrations. The lessons start from scratch and cover every skill a top artist needs. Finally, they developed a wonderful way to give each student personal correction and advice all through his training.

The famous artists with the School are not surprised at the success of their students. The opportunities open to successful artists today are enormous. The School continually gets calls from all over the country asking for practical well-trained students—not geniuses—who can step into full-time or part-time art jobs. And practical, thorough training is what the School offers.

Famous Artists Talent Test

To find others with art talent worth developing, the Famous Artists created a 12-page Talent Test. Thousands paid to take this test, but now the School offers and grades it free. Men and women who do well on the test—or offer other sufficient evidence of art talent—may enroll in the School. But there's no obligation. Simply mail the coupon below.

Founding Faculty of the Famous Artists School

Norman Rockwell	Fred Ludekens
Jon Whitcomb	Ben Stahl
Al Parker	Robert Fawcett
Stevan Dohanos	Austin Briggs
George Giusti	Harold Von Schmidt
Peter Helck	Albert Dorne

Famous Artists School
Studio Y6474
Westport, Conn. 06880

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and information about your courses.

Mr.
Mrs.
Miss } ← *Circle one and please print*

*Street*_____ *Apt #*____

*City*_____

*State*_____

*Age*_____ *Zip*_____

Accredited by the Accrediting Commission National Home Study Council

we read your mail

The early Yardbirds, Beck, first on the left, and Page, second from the right. A decisive influence on the British and American rock scene.

Dear Editor,

I'm writing this letter to give a little credit to one of the most underground groups, progressive rock ever had: the Yardbirds. Only now are people beginning to realize the influence their styles had on music a couple of years ago.

The Yardbirds first made recognition for themselves in America around June 1965 when they released "For Your Love." It has some good harpsichord playing and is a good song but not anything really progressive, which is what they did a year later with "Shapes of Things," "Happening Ten Years Ago" and many others. When you listen to these tracks now and think that they were made back in 1966, you can really see where they were at.

My personal favorities by them are

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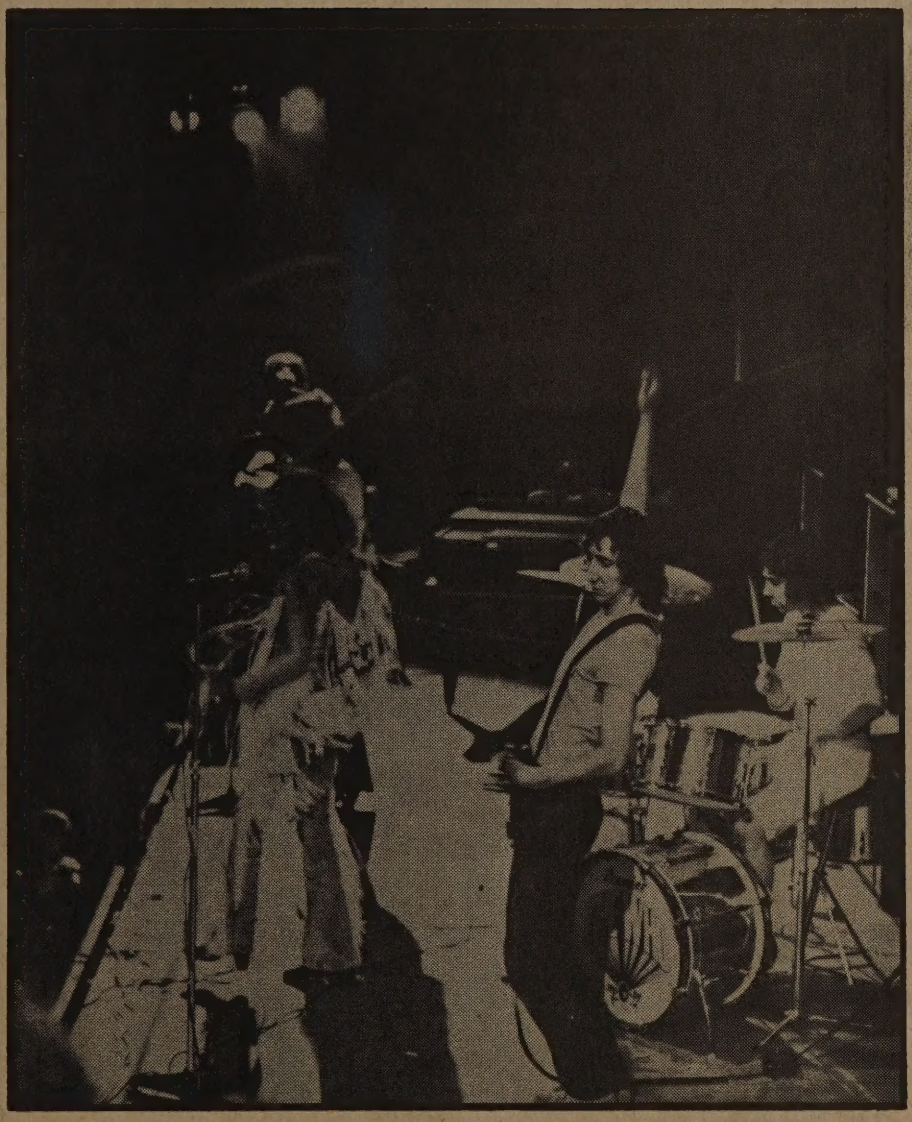
BEHIND THE WHO

how to get a group moving



The Who -- rock's longest surviving group in concert with Pete Townshend arm outstretched, urging things along.

Behind the Who onstage -- or rather behind the speakers that project the vital sound-energy of the British group -- stand people. Very necessary people. They arrive before the Who and leave after them. They are part of the Who's super roadie team who have elevated the position of road manager from a mere porter's job to a necessary and fine art.

Sure, they shift the gear still.

But they stand by onstage in case that gear goes wrong, ready to repair a blown fuse, connect a loose wire, give drummer Keith Moon a new drumstick, glass of water or towel.

Meanwhile the super roadies senior members, Bob Priddon and his back up guy, Dick Hayes are operating a sound mixer board at the side of the stage, also checking how the sound is from the speakers at the back of the place.

"It's not just a question of twisting a dial, flicking a switch," says Pete Rudge, patt of the Who organization who set up their big American tour.

"These people are part of the performance. In 'Tommy' for instance, Pete Townshend is likely to switch things around on stage and you have to be ready for this. A wink of the eye means take it down a tone -- that sort of thing.

"Bob Priddon is really Pete Townshend's protege, been with the group for over four years. Of course, when Pete called him the Fifth Who, it was too much.

"Now the Who have the only roadie who has a chauffeur driven car to take him to all gigs. Superstar!"

But while the Who -- and Mr. Priddon -- fly to engagements, three roadies don't. Their home is a specially high truck with a long wheelbase that is apparently designed perfectly to do the job of housing the Who's equipment.

Says Pete Rudge: "Equipment was the big problem on the tour. Before we'd always played conventional halls around 3000 capacity, where the sound could, to a certain extent be controlled. This last time out the Who saw the

strength of their fans in America and were persuaded to go for the bigger places, both indoor and outdoor. Outdoor gigs with the Who have always been difficult -- they don't really like to do jobs like this because of the trouble getting the sound of the group down pat.

"Pete Townshend didn't even like the time they played Woodstock, remember, when Abbie Hoffman was pushed offstage by Pete. Actually Abbie and Pete are now the best of friends, Pete was just in the middle of 'Tommy' when Abbie crashed in at Woodstock.

"But for the American tour Pete and Bob Pridden thought up a set of equipment that took care of all the troubles, a kind of stereo PA system that can also be subjected to all the stresses and strain of being carted around the country. It has something like a 75 foot lead so you can put speakers at the back of the hall or wherever and get exactly the same sound coming from the stage.

"A man called Charlie Watkins who has a firm called WEM makes all the Who's gear. One of our roadies discovered him in London about three years ago and he built some great gear for the group. He was sort of a pioneer and when everybody was saying that the Who were playing much louder than before this was just because Charlie had been adding to the equipment.

"Now he does a lot of work for a lot of groups in England. He arranged the sound for the Isle of Wright Festival last year, the stuff which the Band used and they were delighted with it. He also takes care of the Marquee Club sound in London, which is one of the best clubs to play in.

"But it was obvious that one of Charlie's 3000 watt jobs wouldn't go for the tour so he went and made a new lot for us, much more powerful."

Actually there are disadvantages....

Like for a start, the whole thing weighs three tons and the only aircraft that can shift it all in one piece is a 707 jet.

There are 105 separate pieces of equipment and gear to be shifted after a Who concert -- not counting Keith Moon's drum sticks.

The Who don't mind the restriction on flying, which means that their gear is flown across the Atlantic but from then on it goes by road. The group has had bad luck with aircraft in the past. Bad weather, long lines to unpack the stuff, half of it left in one place, half in

Roger Daltry, fringes and hard rock vocals.

Peter Townshend -- composer of "Tommy" wild man and thinker.

another, arrivals at the wrong airport -- all have led to cancelled or late gigs for the quartet.

They much prefer to send their equipment by road. The three roadies, whose responsibilities it is, literally live in the back of the truck, taking it in turns to drive. It isn't as bad as it sounds because it is equipped with a bed, stereo player, fridgedaire and other homely comforts. The shift system is necessary because of the long hauls, such as the overnight slog from San Francisco to Denver, 1100 miles right over the Rocky Mountains, and then another 1000 miles from Denver to Dallas immediately following.

(continued on page 52)

TOWNSHEND TALKING

The WHO's guiding force on the new album, touring and 'Tommy.'

HP: Why did you decide to do a live album like your latest, "The Who Live Leed" which was recorded at the university there?

PETER TOWNSHEND: I've been planning a live album for ages. We recorded all the shows on the American tour before this one thinking that would be where we would get the best material. When we got back we had eighty hours of tape and, well, we couldn't sort that lot out so we booked a mobile studio and took it to Leeds. It turned out to be one of the best and most enjoyable gigs we've ever done.

People always talk about the Who being good on stage. We're all about visual pop flash and in the past when we've recorded shows the tapes have sounded very grotty at the best.

When I should have been guitar I'd have been waving my arms about like a windmill or when Keith should have been playing he'd have been yelling 'ooh yah ooh yah' at the top of his voice like Lennie Hastings (ED. note: Hastings is a somewhat eccentric British jazz drummer) So what I want to do is sophisticate the sound a little. One of the troubles is Moon -- he's so deafening. If we do a two and a half hour show he just starts playing like a machine. I'm sure he puts out more watts than the rest of us put together.

HP: As your rock-opera "Tommy" has been hailed by critics and fans and you have been performing it, what is your opinion of it now?

TOWNSHEND: It was highly overrated because it was rated where it shouldn't have been and it wasn't rated where it should have been. It should be rated as a successful attempt to tell a story in rock music. I don't listen to it. . . . I enjoyed making it very very much.

We were going down the drain -- we needed challenging after putting out corny singles like "Magic Bus" and "Dogs!" Making "Tommy" really united the group and that was the good thing about it. The problem is that it has elevated the Who to heights they haven't attained.

The Who hasn't realized its full potential. We all need the group and to be in flux. It's been a long partnership and we lean on it a lot. We need people to get at and argue with and work things out with.

It's nice to have a set of individuals called the Who to write for. I set myself a problem with "Tommy" something to get down to. The Who will always respond to a challenge. A group like us always needs as much prestige as it can get and at the moment that's pop opera. In Europe and America, "Tommy" was very successful and it brought in a lot of kids who hadn't seen us.

HP: The Who have never liked touring -- in fact several times you have sworn to give it up -- yet your schedule right now is a busy one, busier than it's ever been. Has your attitude changed?

TOWNSHEND: It could have been America that changed our mind about touring. But all of a sudden people's demands started to get higher. It used to be that if you had a hit record you'd get a full house and if you didn't you'd only get half full houses. We waited three or four years for the new Beatles but they never came so we said, "We have to make do with what we've got but make it better." We've always been influenced very highly by groups like the Stones and the Beatles and have made good use of it. Have you heard the Stones' 'live' album ? It's influenced me a great deal.

We used to tour and come back broke. We'd drink it away and use it up in broken instruments. We behaved so despicably that promoters thought it was only right and just to the public to steal these boys' money. It's nice to discover you can make money out of pop music . . .We couldn't believe it when we came back from America with money in our pockets.

Writing is very good for money, that's why a lot of groups insist on writing their own material. With the Stones you have to wait until they are going through a good period of song writing before they bring out a record. Behind every teenybopper group there's a person like me who says, "You, you you and you will get together and form a group and record this and have a hit." It takes a long time to learn to write songs.

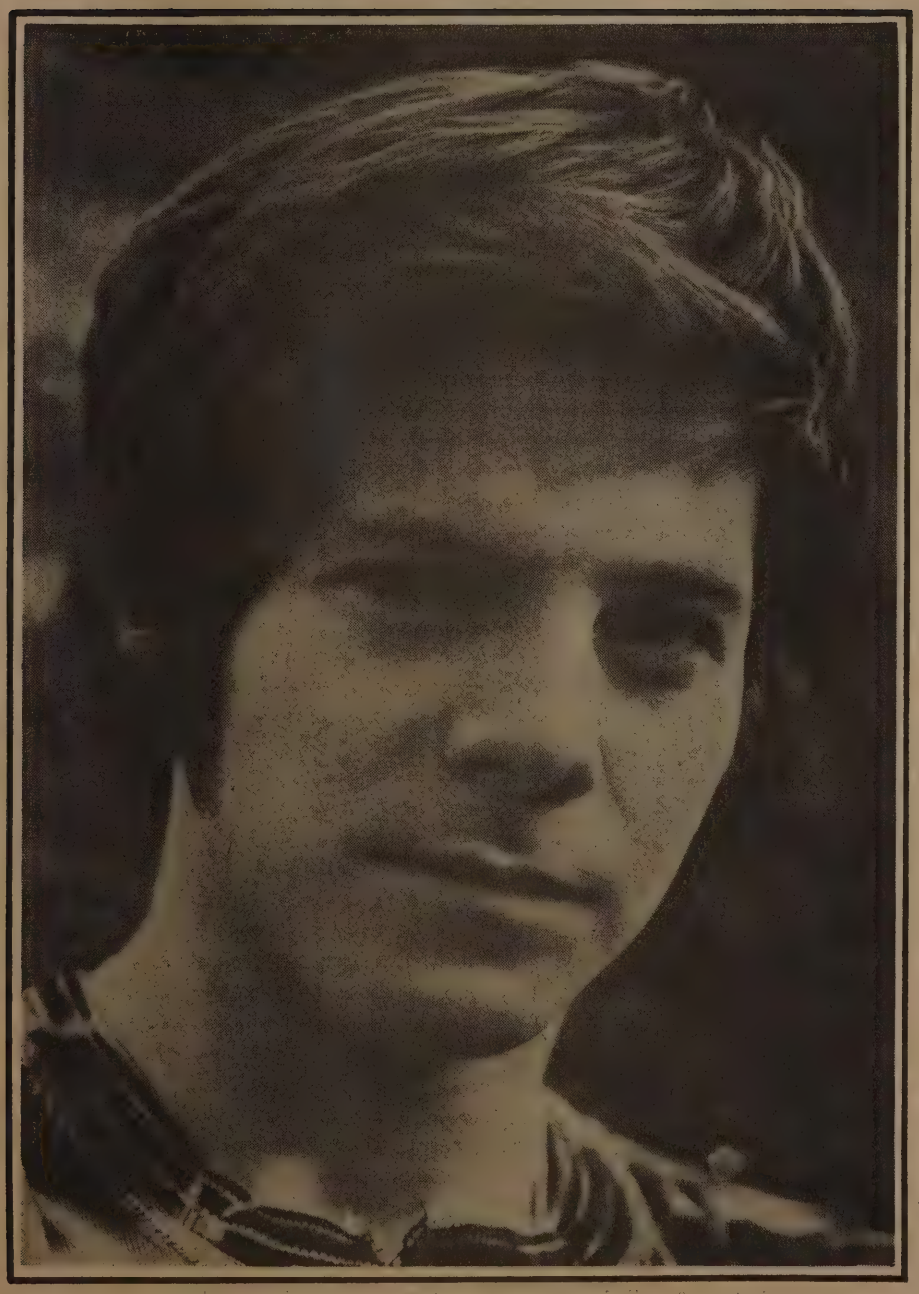
HP: How did you start writing?

TOWNSHEND: I don't know why I started. I was just always writing when we were playing all the pubs and terrible places.

☐ Richard Green asked the questions

TEEN SENSATION

Archies Breaking Up



Ronnie Dante -- a voice, sometimes the voices, of the Archies.

Everybody chortled. Ho ho ho. Record industry joke. There's one group that will never break up, never spit on their contract, cause their manager one sleepless night, be unkind to selfish promoters. Well behaved, very clean, polite, etc, etc, etc.

The Archies (Get it? The Archies, a cartoon group, Saturday morning television, just a set of unknown studio voices. Ho ho ho).

The joke remained throughout the Archies' record career, although many made it through gritted teeth as the success of the records turned the group from gimmick to phenomenon.

And rival record companies and producers choked on the joke when sales of the group's "Sugar Sugar" zoomed up to five million making it the top selling record of the year. No. 1 on the hit parades around the world, even

places where they called it "Candy Candy".

World sales for Archies singles now total 14 million and still selling.

The joke is still good – but how true is it?

For the Archies actually have split up. Or rather two of the unknown voices behind the group are out in the open, starting solo careers and happy to admit their Archies connections.

RONNIE DANTE

Ronnie was the lead singer with the Archies and also led a dangerous life as a double agent – lead singer of rival bubblegummers, the Cuff Links. In fact he once over-over-over-over-over-over-over-over-dubbed his voice (nine times) to become the ENTIRE Cuff Links on the session that produced a world hit, "Tracy".

And when he decided the time was ripe to break out of this lucrative anonymity, Ronnie had to play it careful because the Links were also going ahead as a group, making live dates and television. "I didn't want to upset things because they had their own lead singer for their live dates. But I didn't want to carry on because I was recording my own single at the time and an album under my own name," said Ronnie.

"I'm gradually phasing myself out of the Archies' scene although I'm still contracted to Don Kirshner, who thought up the whole Archies idea (And the Monkees before them)."

Ronnie has been with Kirshner since the beginning although he's not sure if Kirshner remembers him as the 15 year old New York kid who asked him for a job. This was when Ronnie – he's now 22 – used to wander up and down Broadway trying to find people who ran record companies and hype them for a job.

Kirshner gave him one as studio singer and staff songwriter. He was one of a group working the "pin up system".

Ronnie recalled: "We went to the office like regular businessmen, several times a week. There'd be a list of singers or groups on the board – singers who wanted new material. Our job was to produce something to best fit their style. Then the best of our efforts was offered to the artist.

"It was highly competitive and, I suppose, highly manufactured and commercial but great experience. We also tried to adopt the rejected material to fit other people. This way I'd do something with a group in mind and it would turn out, after a lot of re-fixing, to be ideal for Johnny Mathis or Bobby Vee."

Ronnie was also doing studio singing, backing singers, television commercials and laying in a useful backlog of experience – but always in the background, except once. Then he was announced as lead singer with a pop group, the Detergents, who had a hit with a parody song, "Leader of the Laundromat", which parodied "Leader of the Pack", a motorcycle song by the Shangri Las which was produced and written by Jeff Barry who writes and produces for the Archies which has Ronnie Dante....well, you get the connection.

Ronnie admitted: "I never lost my ambition about being a solo artist under my own name. It's coming right out in the open. A real person.

"I have no illusions about my voice – it lends itself to straightforward commercial sounds. So I don't intend to stray from that path – no heavy sounds for me. No Tom Jones.

"I'll be my own man."

TONI WINE

Like most of the voices that appear behind studio groups, Toni is a song writer and she joined Screen Gems-Columbia to become a staff writer, like Ronnie Dante.

Toni wrote a couple of smash singles for other artists such as "Groovy Kind of Love" for British singer Wayne Fontana and his group, the Mindbenders, and more recently the haunting "Black Pearl" which was a big hit for Sonny Charles.

But now, after a fruitful period in the studios, assisting Mr. Dante to get the Archies out, she has decided to get into the solo spotlight herself. Naturally her first single, "Take A Little Time Out For Love" on Atco was one of her own compositions.

Toni, however, has some set ideas – "One is that I don't want to tour, I couldn't see myself getting through that hassle of one night stands," she says.

However, the Archies are secure because one of the main props that holds the group up to hit parade limelight is – still happy, content and satisfied with what he is doing – JEFF BARRY.

Writer. Producer. Jeff has done 90 percent of the music for the Archies since they came into being in the fall of 1968. Occasionally, it's really hard work – Jeff once did 38 different pieces of music for the television series, long pieces and short link, everything. He produced the music, overdubbed, supervised the mixing and cutting as well. All this took place in one week – three sessions a day, seven days of turmoil.

Jeff started towards this kind of creative professionalism by writing "Tell Laura I Love Her", one of the great death songs of teenage tragedy. He was associated with the Red Bird label when they brought out such teen epics as "Leader of the Pack", "Be My Baby", and "Chapel of Love" together with the nonsense lyrics, "Da Doo Ron Ron" and "Do Wah Diddy Diddy".

"I don't think you could do the teenage social comment material these days – probably too embarrassing," said Jeff.

Around this time, 1964, Jeff was also associated with the grey eminence, Phil Spector, who surfaced recently to work on some Beatle albums. Together Jeff and Phil wrote – "in one evening, probably one and a half hours work" – the Ike and Tina Turner classic, "River Deep, Mountain High".

Then Jeff started collaborating with Neil Diamond and had eight chart hits in a row with this artist. And with the Monkees in the beginning – "I'm A Believer" is a Barry number.

From the Monkees to the Archies was a short, profitable step. And at this time – with the simple Monkees/Archies formula running side by side with rock experiments like the Beatles, the San Francisco outbreak – Jeff became aware of some critical distaste for his simple kind of material (It's deceptively simple as many prospective bubblegum writers know). The barbs came from the fans of heavy groups, progressive rockers.

Jeff defends himself strongly: "I could write the heavy type of song which is drivel for the most part, off the top of my head. Believe me, 'Sugar Sugar' was just as difficult to write as these songs that talk about hazes and trips and that kind of thing. And as for a message: 'Sugar Sugar' said something. It was a simple love song. In movies, records or whatever, the nice good non-offensive product will always be commercial.

"The heavy rock people seem to be writing to please themselves. They are very fad conscious but right to the extreme. When there's a hit single by a heavy group and it's good, which happens, all the other groups climb aboard. They rush out and get the hit group's album and start to record all the album

(continued on page 57)

GUESS WHO

Problems Being A Canadian Pop Group

Studio portrait of the Guess Who -- recently they flew the Atlantic to appear and then flew back, all in 36 hours. And life is getting faster for the group.

The four members of the Guess Who, plus their amiable and corpulent agent-mentor, Don Hunter, were relaxing in a room at the Four Seasons Hotel in downtown Toronto, and I couldn't help but remember a similar meeting at the same spot less than twelve months before.

Hunter hadn't been with them on that trip. Nor had success. It was before "These Eyes" had hit the charts, let alone the million sales-mark, and the group had been in Toronto trying to drum up support for "These Eyes."

It was an evening in late March, and there was a lot of snow on the ground from a freak storm the night before. Singer Burton Cummings was sitting by a window talking about the difficulties of being a Canadian pop group.

"These Eyes" has been a big hit in western Canada and it's in the top ten on CKFH in Toronto, yet CHUM, the city's other Top 40 station and the most important outlet in Canada, won't touch it. They've turned it down three weeks in a row; said something about it not being commercial enough," Cummings

was saying then.

CHUM turned it down again the following week, and it looked as though the Guess Who's first big comeback hope since the group's "Shakin' All" hit of five years previously was about to be blown. But as fate would have it, "These Eyes" sold so many copies in Toronto without CHUM's help that the station finally had to acknowledge its existence and chart the disc.

A few weeks later, "These Eyes" was released in the U.S. and grew into a monster hit -- Canada's first ever international rock million-seller. Then came "Laughing," which also reached the million mark; and its flipside "Undun" which sold half a million; "No Time," which is moving to the top ten in no uncertain manner, and finally "American Woman" - a solid No. 1 hit.

There were also a couple of albums -- "Wheatfield Soul" and "Canned Wheat" -- which had done well, but -- as I was about to find out -- not half as well as the group had expected. However the "American Woman" album is a fantastic success.

Last trip, Cummings had been hung up about getting a Canadian single off the ground -- this time he was unhappy about the problems encountered in the album scene by a group which was known for its single hits, and therefore, often dismissed by U.S. critics as just "another bubble gum band."

"'Wheatfield Soul' did well for us," Cummings said, "but 'Canned Wheat' died a death. But it figured -- the sound was disgusting and really badly produced. We were forced to use a studio with bad vibes.

"Still I guess we sell more albums than the real bubble gum acts, such as Tommy James. The thing that gets me is that, if I had my choice, I'd rather sell albums than singles. Albums are what's happening in rock today.

"We've pinned a lot of hope on changing the situation with "American Woman." It's a lot heavier than anything we've done and we were very satisfied with the sound."

From across the room, Randy Bachman -- lead guitarist and co-composer with Cummings of all the band's hits -- chimed in: "We can sell 10-zillion singles and no albums, and therefore, be no further ahead than where we were before 'These Eyes.' "

"To tell you the truth man," offered drummer Garry Peterson, "we're just totally dragged with having to sing 'These Eyes' and 'Laughing' every night. They're boring to us now."

"It's not that we're not grateful for what those two hits have done for us -- I guess you could compare us with the situation the Beatles got into -- where you have to play those same things because that's what the audience came to hear."

Bass guitarist Jim Kale came alive and nodded. "The audience doesn't know that we want to get them into some other trips. All it wants is 'These Eyes.' You don't get any chance for much else."

The problems facing the Guess Who in getting its album sounds to the public through FM underground stations is one of the key issues facing pop in the Seventies. The singles scene -- with the Archies, B.J. Thomas, Bobbie Gentry, Tommy Roe and the Lettermen -- is teetering on the edge of its finale, yet most pop AM radio stations all but ignore albums.

It has reached a point where you either sell singles or no albums, or albums and no singles. Only a few select names, such as the Beatles and the Stones, can bridge that gap.

It is true that most successful singles acts usually aren't worth peanuts in the open fields of an album, but the Guess Who is a notable exception. Even the group's singles, in particularly the

The Guess Who adding final touches to an album track.

The Guess Who, back home in Canada they are rock heroes in the prairie city of Winnipeg. Now they are really moving in America.

jazzy and funky "Undun," are about three artistic levels above the average hit single.

But to really understand the Guess Who, you need to realize this group of four guys have been together for more than five years, and are near Gods in their hometown of Winnipeg. Out there, on the nowhere near pace-setting Prairies, each member of the Guess Who is as well known as the Lord Mayor or the local TV news announcer.

They starred in a CBC network TV show, "Let's Go," which ran for three years, and their talents are so respected in upper-class circles that they've played with the city's symphony orchestra.

"There's been a bit of talk about us doing a gig with the Philadelphia orchestra, with either Andre Previn or Seiji Ozawa directing," Cummings said. "It's nice as an experiment but the pity is that orchestras have taken so long to get into rock. I mean, even now very few of them will carry a guitarist. They have incredible snobbery."

Kale picked up the phone and tried to book a table for dinner. Suddenly he hung up in disgust. "The guy in the restaurant says we have to wear ties and coats if we want to eat there," he yelled across the room. "It's bloody ridiculous." Don Hunter went to the phone, and calmly informed the maitre d'hotel that he had just given the country's leading pop act a hard time. Meanwhile, Cummings was relating how different things had been in their last hotel, the Continental Hyatt on the Strip in Los Angeles.

"All the entertainers stay there and they don't come on with that rubbish about ties and jackets," he said. "It was really great there, especially because our room was right across from a huge billboard which RCA had put up for our latest release. We just sat there on the balconies looking out at this massive billboard of ourselves being put up and it was really freaky."

"Hotel rooms get to be one hell of a drag after the years we've been in them," said Bachman, in a rare bout of conversation. A quiet family and religious man, Bachman doesn't talk much. "Yet

I guess you can't knock them." He paused, scratching his goatee. "Come to think it, at least fifty-per cent of all the hit songs in the past ten years have been written in Holiday Inns. Plus a few in the first class cabins of airplanes. They're the only chances you get to do any writing. And after this long, you do start to feel at home in them."

The maitre d' called back to relay the news that special permission had been granted for us to eat, sans ties. We then considered putting on ties just for the hell of it, but dismissed the idea when it was found that Hunter didn't have one with him.

"Hunter is not to be believed," ripped off Cummings, entering the fray again. And he was right. Although he's well into the 30-to-40 age bracket, Hunter looks more wayout than the group. He has long curly hair, a voluminous waistline, and a very weird smile. "The funny thing is," Cummings said, "ten years ago I used to deliver papers to Don. He'd come bellowing to the door and frighten the hell out of me. Then I didn't see him for eight years, until he re-entered my life as our agent."

Hunter was following the conversation with that strange grin of his. "Yeah it's true." He pulled his chair closer, as the Guess Who members went to find their cigarettes and whatever for the journey downstairs to the restaurant. "And I'm really glad we got together. They're great guys to work with, and I feel great to be in on this. These guys have made history in Canada. They've changed the whole scene.

"By breaking through in the U.S., they've opened the door for any Canadian to make it in America without taking up residence there. They turned the tide."

Later, while the waiter was dutifully mixing up a round of rum of egg nogs, Cummings outlined his opinions on the Canada-United States pop issue. "We've all gotten used to the fact that most Canadian radio stations are only interested in what makes the U.S. charts. It's no use fighting it. There's nothing anyone can do until the Government moves in and protects its rock talent by legislating for Canadian content on radio here.

"What gets us even more uptight however is the difficulty Canadian bands have in getting into America for gigs." Did he think then that Canada should make it equally tough for U.S. groups wanting to work here? "No, no, no. I'd like to see the American Government make it easier for Canadians and English bands. I would hate to see Canada pulling off any reactionary number.

"I hope we have helped make it easier for Canadians to make it in the States. It's important for the future of Canda."

That may sound like over-exaggeration, yet in reality it may not be. There are tremendous amounts of money to be made from pop, and some of it coming back into Canada (rather than out of, which is the case now) wouldn't hurt our balance-of-payments of scene with the United States.

The Guess Who, for example, earn about 4,000 per night on the road, south of the border. The band is making the times as much now as it did a year ago. The first royalty cheque the Guess Who received from RCA in New York (for part of the royalties pn "These Eyes") was for 52,000. The composing and publishing royalties on that record will be at least as much, and there has since been another hit version of "These Eyes" (by Jr. Walker and the All Stars) which sold over 400,000 copies.

The group has been around rock for long enough to know that investment is the only safeguard for a musicians' future and they've been carefully salting away their money in sound places. "We're into the chicken business," laughed Peterson. "We own two Kentucky Chicken franchises in the States and you better believe we don't insist on ties and jackets."

As it happens, the Guess Who doesn't get to see much of the money it makes. "It's too easy to spend it when it's rolling in," said Bachman. "We just pay ourselves a weekly salary, and the rest is invested." I wondered if inflation and the infatuation with success had meant any recent salary increases.

After Bachman had returned to his room for some rest, Cummings -- with some prodding and three or four rum egg nogs -- began to talk about personal relationships within the Guess Who.

The members of this group never has been, and never will be, in love with one another. We get along alright though. We do things together on the road, but we have our own personal lives. Everyone digs different things.

"The point is that even if you hate each others' guts, you have to forget it. Keep the thing going. It's like a business -- the relationship between employer and employee."

I enquired if the passive, almost introspective nature of Randy Bachman made it difficult for him to fit into the wild life of a travelling pop act.

"No, not really. We all respect Randy's outlook. He married a Mormon girl and he's very much into religion and that whole trip. He leads a very strict personal life.

Cummings seemed to be the only member of the Guess Who still unhappy about the band's historic success. He is restless, eager to plunge into new fields, anxious to find out what everything is about. "I listen to a lot of records which the other guys don't like very much ... stuff like the Jefferson Airplane, the Asylum Choir, the Mothers, CTA, Lenny Breau, Gary Burton. And I've been listening to a lot of Simon and Garfunkel lately."

Are they proving to be a great influence on his writing? "Well I guess so. I mean, I don't steal from them but I certainly respond to what they're putting down. Living in Canada, you're exposed to the whole of U.S. communications. Therefore you do, as matter of course, write U.S. oriented songs. It's a sub-conscious thing. You get to understand the U.S. mentality and you program your stuff to it.

"So I don't think there's really anything which you can call the Canadian sound, or the San Francisco sound, or whatever. You just get into a band which expresses the way it sees the world.

"But I would like to see Canada go through a minor music-making boom, the way England did with the Liverpool thing. There is every chance that it could happen here. We are different from the States in a lot of respects -- Canada is more wide open. There's more room for freedom of expression. The big drag is that Canada has just one-tenth of the population of the U.S. and a hell of a lot less places to expose your music."

By this time, it was getting late and the group had to get up early for the first flight back to Winnipeg. The group was returning home for the first time in two months, and Cummings was looking forward to it.

"As soon as we get a few days off, we go back to Winnipeg. It's our home. Our families are there and some of our friends. But we don't have many friends left out there. Ever since "These Eyes," everyone has changed towards us. I don't think we've changed; I think the old friends have.

"They seem to feel that because we've suddenly got into what they think is the big-league, they should treat us differently. Old buddies come around asking me if I can lend them a grand and all that sort of stuff.

"I have an apartment in Winnipeg with three other guys -- two disc jockeys and a singer. When I get back, I just sit in the pad and watch everyone go by. I don't go outside for more than 10 minutes at a time. But sooner or later, someone comes around and says: "Remember me. You fell over my foot in Grade 9 at school. How about doing me a favor... and so on."

With that final shot of disgust, Cummings got up and went to find a phone so that he could get in touch with Ronnie Hawkins. "He's the guy who made it possible for Canadians to make it in America. He deserves all the credit." □Richie Yorke

LULU
Finding Her Way Again

Lulu thinks she has found herself again.

"I reckon maybe I lost my way a little," said the lady in New York, just before moving on...

To Canada where she is a permanent special guest in the Andy Williams Summer Replacement Show.

To Britain and home where she meets up with Bee Gee husband Maurice Gibb and the British Broadcasting Corporation who want her to start her fifth annual series for them -- as star, nobody's replacement, summer or winter. The BBC are pleased with Lulu, so pleased that this time around they have increased her budget for the shows. "It means I can bring over some great guest artists who don't usually get the chance, like Wilson Pickett, the Chambers Brothers," she says.

To Miami -- or rather back to Miami -- where she now records. Her album, "Melody Fair", (by odd coincidence, the title of a Bee Gee song) was done there and so is her next one. She likes

With husband and Bee Gee, Maurice Gibb.

the atmosphere in the Atlantic South - Criteria Studios, and the people she records with.

In New York, Lulu breaks her globe-trotting by staying at the St. Regis hotel, off Fifth Avenue. She has a luxury home just outside London – "I'm never going to give that house up. I love it so much."

There is also a film company about to follow Lulu around, hand held cameras at the ready, to record her life and pleasant times.

With all this, how come Lulu considers she has lost her way? Because Lulu, up to date, the 1970 version of Marie McDonald McLaughlin Lawrie – her real name – who actually cried, real tears, at her very first press reception, birthday party, six years ago, because the candles melted into the icing on her cake, doesn't appear to have anything to worry about regarding her career. The successful singles, albums, hit television series have marked poise and maturity on her 22 years.

But she says "I lost my way...a little."

She was really talking about her recording status. "Look at my last album," she said. "There are a couple of songs by LaVerne Baker, including 'Saved' which was one of her greatest, 'Please Stay' an early hit for the Drifters and one of the first songs written by Burt Bacharach. There's 'Move To My Rhythm' by Bobby Lande who did that fantastic 'House That Jack Built' for Aretha.

"On my new album I want to cut some Bessie Smith material. I'm doing material now with a lot of real heart and guts to it and also I'm singing in a more natural way for me.

"When I think back to the songs I was doing in England about four years ago, I cringe. All that lah-lah business that was supposed to be my image then, songs that were good for me, all done in that tacky way. Even 'Boy' which was really a big hit for me – I can't hear that without cringing now.

"Of course, the recording studio and the way things are done in America helps. If you are a group you are self contained usually, you can get into a studio and experiment because it is just playing. But the solo singer is at the mercy of so many people – the arranger, the musical director, musicians and so on.

"When I was recording back in Britain I felt constricted before I started. Even the time it took to record mattered more because you have the union breathing down your neck. I used to check the arrangement, nod at the conductors tap tap and away we'd go – no chance to experiment and little opportunity to make real changes."

Lulu now records only in America. In Miami now and before that in Muscle Shoals, Alabama.

"And those two studios, the people who run them are miles apart – not just geographically – from their counterparts in London. Before my very first American session down in Muscle Shoals, I thought that it was ridiculous. Here I was, flying into New York, from London, changing planes to Atlanta, flying halfway across America, to make a record. Must be mad, I thought.

"But when I arrived in that studio, the place and the whole atmosphere knocked me out. It was like coming home. We were together, me, the rhythm section, Jerry Wexler, who is my producer – my only producer – just working it out, there and then. And nobody really watching the clock. No real arrangements either – it was different but not all that strange.

"Also the whole life down there was geared to the Studio for us. Muscle Shoals is a pretty relaxing place – there's little distraction on the outside so you can really concentrate on what you are doing. Miami is the same. The studio there is a little way out of all the main action in the city so you are again a tight closely knit little community of studio dwellers. I tell you; it shows in your work.

"And also the musicians in Miami, the Dixie Fliers, are the same. They moved down to Miami from Muscle Shoals, checked that they dug the atmosphere and stayed."

Lulu doesn't put down all her previous disc career. She retains a firm affection and very warm spot for "To Sir With Love", the single that introduced her to American audiences all over. "That was a different bag," she admits. "It was so much tied in with the film and its success and it got me into all sorts of different scenes."

Convinced of her looser, more flexible approach to singing, Lulu will bring the conversation back to Ray Charles. She regards herself as a disciple of Charles, the first person to show her what singing was all about, she says. But she does admit: "I think he has lost an awful lot of that early great feeling. He has become a little technical.

"And it's sad to see him half filling the Fillmore – I know he justifiably draws enormous crowds everywhere, but the Fillmore people are the ones who should really dig him, especially when somebody like Joe Cocker can pack the place to the ceiling every concert.

"Joe is a ridiculous artist but he wouldn't be there without Charles and he admits it. He's a bit of a replica and Ray is the genius."

Being a Ray Charles freak enabled Lulu to act as starmaker last year – a position that pleases her immensely. "We were casting around for some good guests on my last television show – good guests for the money, that sort of thing. I remembered the organ player who played with Ray Charles, playing before Ray came onstage. He was a fantastic player and also did a great act, visually.

"So I got my agent Dick Katz to get him over from the States. Paul McCartney was tuned into my show that night and immediately rushed over and signed him to record for Apple. The result, first time out, was a hit for Billy Preston, "That's The Way God Planned It".

"Paul wrote me a nice letter of thanks for my part in it all. That was very satisfying – having your own television show you can sometimes back your hunches and they pay off."

The Canadian TV show, made in Toronto for screening over America, had Lulu sharing the bill with singer Ray Stevens. ("Ahab The Arab", "Harry The Hairy Ape" and "Gitarzan") She found the experience hard work – "Definitely more hectic than back home. There we only did one show a week, a half hour affair, with ample time to rehearse and correct before filming. You even have time for a bit of home life.

"But up in Toronto we did two shows a week, complete from start to finish. Still it was an invaluable opportunity to get better known, even if it did mean cancelling a tour with Engelbert Humperdinck to do it.

"With all this television work and recording, I think I'd like to get in front of a real live audience again. Maybe some college dates and perhaps with the same guys from Muscle Shoals, four or five of them, with some brass.

"I don't want to lose touch with how a live audience reacts."

Or maybe lose her way....a little!

☐ Ian Dove

Lulu, down in Muscle Shoals with her producer, Jerry Wexler.

Lulu, relaxing between recording sessions at Muscle Shoals.

BEATLE MOVIE, "LET IT BE"

Recording Session Action

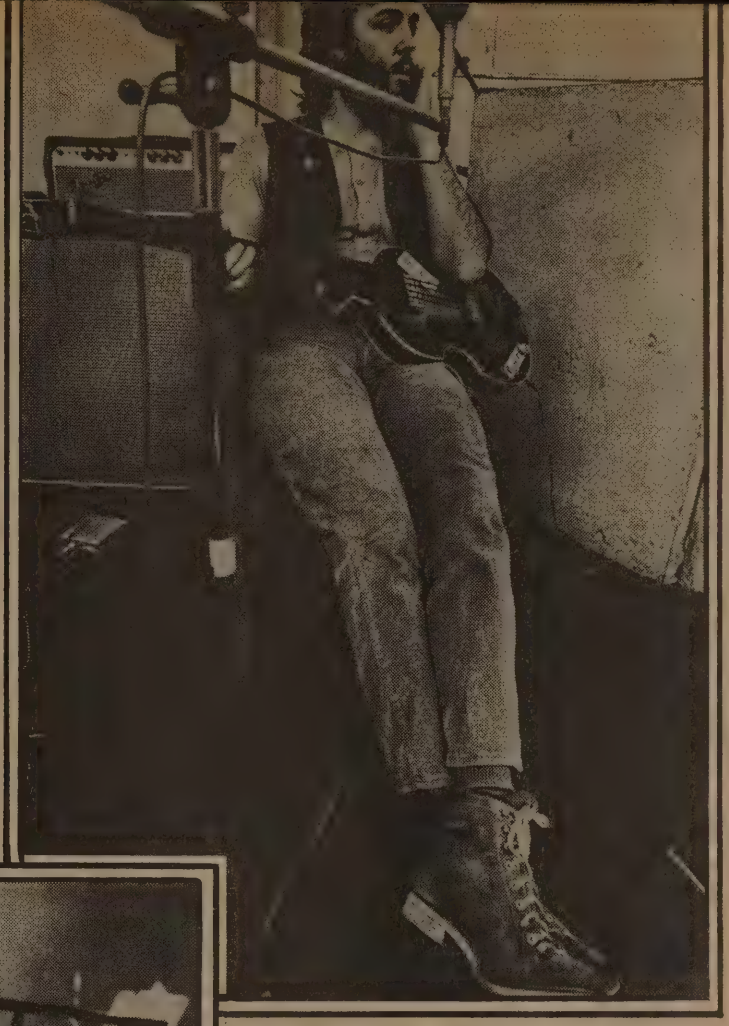
"Let It Be" the new Beatles film isn't anything more than a long full color look at the Beatles at a recording session where they record "Let It Be", naturally, and have fun with others.

There is even "Besame Mucho" inserted into the proceedings but that's all a joke.

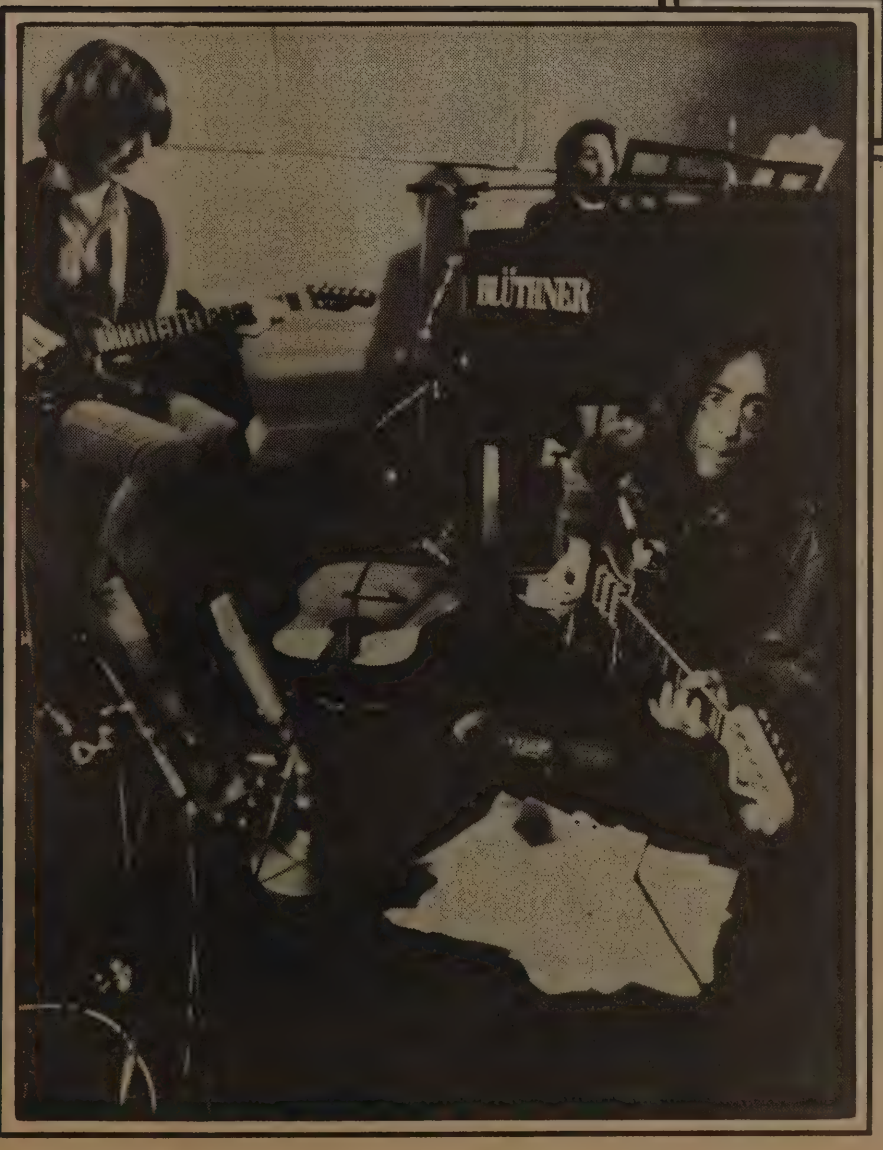
The four basic Beatles get most of the action and camera angles, but Yoko is also there, wherever John is, following him around. Also Paul's step daughter drops in and we get a glimpse of organ player Billy Preston, who was recording for Apple at the time.

The action, if that's the word, takes place in the studio and for some strange reason on the top of the Apple headquarters in London's Savile Row. The native populace is rightly amazed by the sight of the Fab Four up on the roof and gather in groups to discuss this, blocking traffic, which is the reason why the police break up the session, very lightly and politely.

Listening to (and liking?) a playback of "Let It Be."



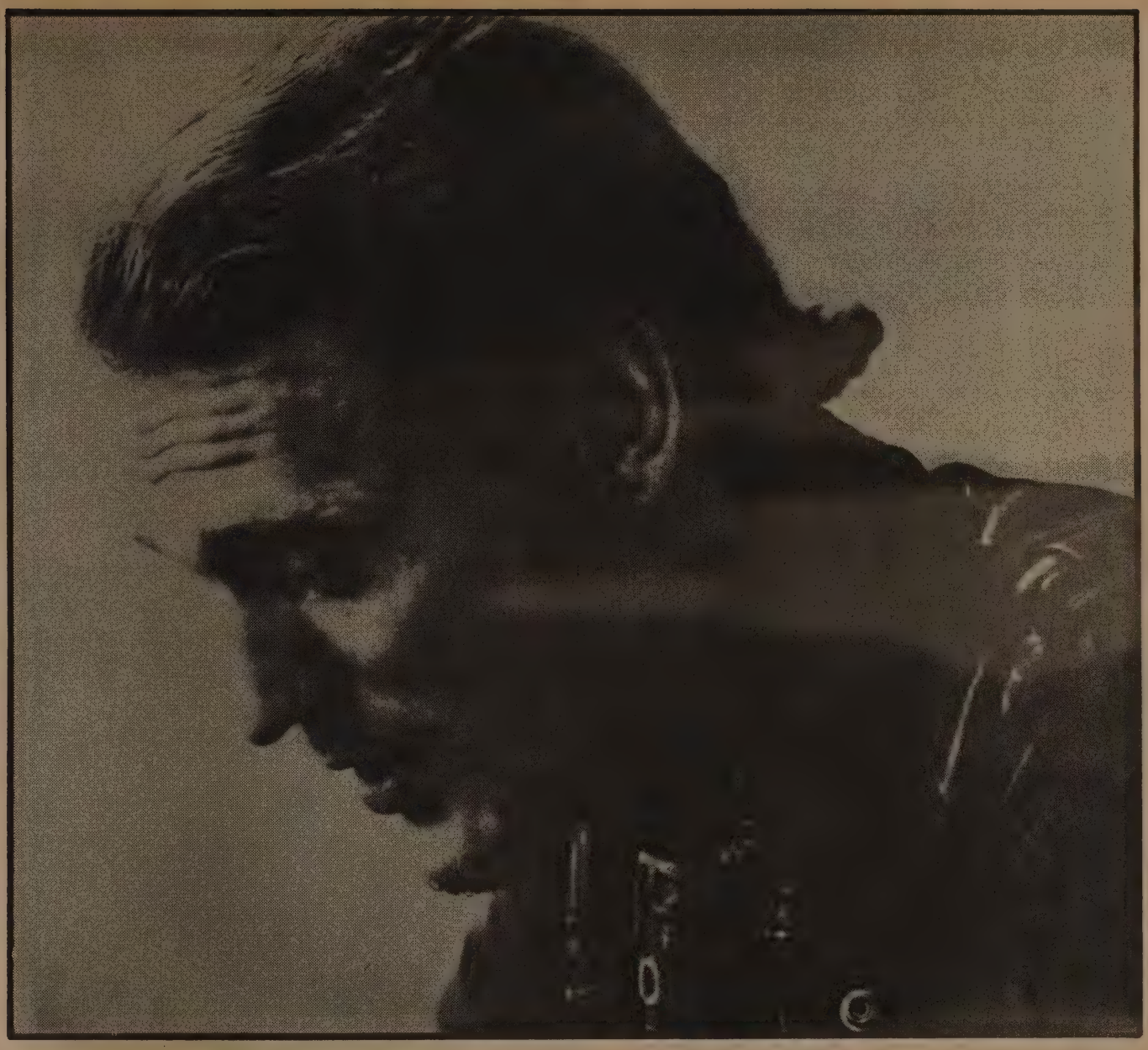
Paul McCartney (the ex Beatle?) in pensive mood. Perhaps thinking of his farm in Scotland – the boots would go well there.



Paul switches to piano for this rehearsal.

Paul McCartney makes a point for Ringo Starr, left, and George Harrison, in "Let It Be." With them, at the recording console, are Yoko Ono (Mrs. John Lennon).

The Beatles up on the roof of their Apple headquarter Producer Neil Aspinall (ex road manager for the group) is seen in the background along with Billy Preston at the organ.



GINGER'S AIR FORCE

"Looks Like A Lot Of Wild Men"

Air Force appear to have taken over from the Byrds and Jeff Beck the dubious honor of being pop's top "Every Week a New Line Up" group. Ginger Baker's squad must be the definitive elastic band, in that even the members have to think twice about who they are playing with at any given moment.

"We get people on a reference basis," points out vocalist Denny Laine. "We call them and they say 'Okay, we'll come over.' From that minute they are in the band and they will get a week's rehearsing and at least one gig before we decide whether they stay or go."

The present line up, according to Denny, is the most settled one and the one making the two month Air Force American tour.

So who are they?

Well, there's me and Ginger," started Denny, stopping to think ". . .Graham Bond, Bud Beagle, Rocky the drummer, Ken on organ. . .no, I don't know his surname, Steve the sax player, Rich Grech, er Aliki. . .you'll have to check her name . . . .and uhm."

Air Force's management office at least had the full line up and to Denny, Ginger, Graham Bond, Rich Grech and Bud Beagle they added Harold McNair, Steve Gregory, and new signing Ken Craddock and Aliki Ashman.

British drummer Phil Seaman, they pointed out, is classed as occasional guest star and other drummers Speedy Acquay and Rocky Dzidzornu make odd appearances with Air Force on a friendly basis.

Oh and there's also Remi Kabaka, the African drummer who got deported back to Lagos because on the band's return from a gig in Paris recently he had, says Denny, neglected to renew his working visa. The British government willing, Remi, is now on his way back to London to join Air Force.

The major problem with such a flexible line up is that every time someone comes or goes the band has to rehearse the whole act.

"One person can make it a different band," says Denny. "And you have to give a new person a chance because you don't know how they are going to work out until they've had a run."

He argues against the frustrations of their stop - start policy: "If it was the kind of band that was set in its ways it would be frustrating but Air Force isn't.

"Sure you are held back because you've got to rehearse the same numbers again but there is no harm in it because every time you get better.

"Nobody expected to stay in the band for ever anyway. It was just a case of Ginger saying: 'look, will you join me on some gigs but who will be in it next week I don't know' If anybody is added it will be another vocalist because I do all the vocals now except three numbers and another member would help balance us out.

"Musically the band is very tight now and as far as that is

Steve Winwood, in one of Ginger's early versions of Air Force and on the LP. But reviving Traffic for an American tour, prevented him from joining Ginger in the U.S.

concerned I don't think there will be any more changes.

Denny Laine who sings on the Air Force's single, "Man of Constant Sorrow" and will be remembered as the Moody Blues singer from the time of "Go Now" joined the band on Ginger's invitation for what he thought was one gig -- the debut of the group at the Royal Albert Hall, London.

He had previously been recording with ex-Move guitarist Trevor Burton after an unsuccessful spell of drifting around America for a year, some time in the Canary Isles and another time with a band of guitar playing Spanish gypsies.

An indisputable talent who has yet to meet his full potential, Denny finds the Air Force a rewarding haven since it relieves him of the responsibility of getting a group of his own together. As far as he can gather Air Force is due to break up after the U.S. tour but he doesn't think it will.

"It's too much of a good thing for all of us," he says I am one of those people who works best when it is on a friendly basis and when it reaches that stage I don't like to pack it in. My preference is definitely for Air Force."

A band of the size and nature of Air Force is bound to have its teething troubles and, apart from the personnel changes, their biggest has been the sound balancing on stage. They have been experimenting with speaker positions.

These two problems together mean that Air Force has been evolving completely in the public's eye, with reactions from public and critics not being particularly good.

Denny points out: "In the eyes of the public we had a certain reputation to live up to but really we are just another new group. And if it doesn't matter who you are, if you have got to start again, it is going to sound as if you are starting again.

"Just because you are experienced musicians it doesn't mean you can get up on stage together and it will all gel just like that.

"Audiences have got to learn to have patience. They have got to give as much as we are giving and if they don't they won't have a good night. We need an audience with us to reach a pitch and when we reach that pitch we are as good as anybody.

"If we have lost people it is because they haven't understood our position. Those with open minds will have seen what was going on.

"No, I don't think it's a question of the public not being ready for a band like Air Force. The artists themselves make the audiences ready. If I think in six months time a kind of music will be appreciated I will start playing that music six months ahead.

I asked Denny to what extent Ginger Baker was the leader of the band.

"He started off more or less as leader," answered Denny, "because at the start he had to get a certain number of songs together for gigs and everybody had to shut up while that was being done.

"He made all the different changes to find the right line up and now we have got it he is not so much the leader in that everybody shares their problems with him. Musically he is still the leader because he keeps the enthusiasm within reality and if Ginger wasn't there we wouldn't be able to make up our minds what we should do.

"He is the conductor and up to a point has been composer and arranger although I arranged 'Man of Constant Sorrow" with him and I'd like to make other contributions in that way."

The band's first album, a double set, recorded live from that first Royal Albert Hall concert, is already on sale. The version of 'Man of Constant Sorrow" on the album, says Denny is a completely different version from the single issued.

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WORDS TO YOUR FAVORITE HITS

• SUNSHINE

(As recorded by the Archies)
JEFF BARRY
BOBBY BLOOM

Hey little girl stand right there
Sun is shinin' in your hair
Hey little girl don't you move
Hey my heart an' I approve.

Wo wo, wo, wo
You're my sunshine don't you know
I love you, love you
Shine your love on me
Shine your sunshine by the stars above you I love you, truly love you.

Hey little girl hold me tight
Fall in love on a summer night
Hey lem-me walk you by the sea
What's good for you is good for me yeah
(Repeat chorus).

An' I just wanna tell you that you're super fine
Wo - oh, wo - oh
I do believe it's you that makes the sun to shine
Wo-oh, wo-oh
Hey little girl let it show
Want the whole wide world to know
Let it show so they can see
Just how easy love can be yeah
(Repeat chorus).
Wo, wo, wo
You're my sunshine
Girl I love ya, you're my sunshine girl an I love you
Shine your sunshine.

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• MAKE IT WITH YOU

(As recorded by Bread)
DAVID GATES

Hey have you ever tried
Really reaching out for the other side
I may be climbing on rainbows
But baby here goes
Dreams they're for those who sleep
Life is for us to keep
And if you're wondering what this all is leading to
I want to make it with you
I really think that we could make it girl.

Baby you know that dreams are for those who sleep
Life is for us to keep
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

No, you don't know me well
And every little thing only time will tell
But you believe the things that I do
And we'll see it through
Life can be short or long
Love can be right or wrong
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

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• EVERYTHING A MAN COULD EVER NEED

(As recorded by Glen Campbell/ Capitol)
MAC DAVIS

I've got everything a man could ever need
I've got dreams to dream and songs to sing in the morning
I've got hands to hold my baby child and eyes to watch my woman smile
I've got everything a man could ever need
Now my workin' day seems shorter than it ever did before
And the evening breeze gets cooler day by day
And the morning sun is always shining
Down on my back door your laughter washes all my cares away
There's not a day goes by that I don't look up to the skies and humbly thank the good Lord up above
For bringin' you to me in time to make me realize
That all a poor man really needs is love
Now I've got everything a man could ever need
I got dreams to dream and songs to sing in the mornin'
I've got hands to hold my baby child and eyes to watch my woman smile
I've got everything a man could ever need
I've got everything a man could ever need.

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PARADE OF SONG HITS

•THEY LONG TO BE CLOSE TO YOU

(As recorded by The Carpenters/ A&M)
HAL DAVID
BURT BACHARACH
Why do birds suddenly appear
Everytime you are near
Just like me, they long to be close to you
Why do stars fall down from the sky
Everytime you walk by
Just like me they long to be close to you.

On the day that you were born the angels got together
And decided to create a dream come true
So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue
That is why all the girls in town follow you all around
Just like me, they long to be close to you.

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•MY MARIE

(As recorded by Engelbert Humperdinck/Parrot)
TONY MACAULAY
BARRY MASON
Marie I can't bear to see the children without bread
Oh Marie, they deserve a decent roof above their heads
Trust me now and when I leave for town my darling
Don't be sad or ask me how
But tomorrow we'll have all the things we've never had.

But if I'm not back there with you by the time the sun goes down
Take the train change your name and get the children out of town
Yes if I'm not back there with you by the time the sun has gone
Forget me my Marie and move on.

Marie you ain't never had a new dress you could wear
Oh Marie, you look so pretty with a ribbon in your hair
For too long you've gone without the life that I once promised you
Right or wrong today I'll find a way to make it all come true.

But if I'm not back there with you by the time the sun goes down
Take the train change your name and get the children out of town.
Yes if I'm not back there with you by the time the sun goes down
Take the train change your name and get the children out of town
Yes if I'm not back there with you by the time the sun has gone
Forget me my Marie and move on
Forget me my Marie and move on.

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•PEARL

(As recorded by Tommy Roe)
TOMMY ROE
FREDDY WELLER

Pearl one summer night with you
Will make up for the past
And the nights I never knew love warm love
You strike the match that lights my fire girl
I'm burning with desire oh
Pearl you're my girl
You comb my hair with your fingertips
Kiss me with your pretty lips
Oh Pearl you're my girl.

Pearl your smile brings on a glow
And deep inside my heart
I begin to know love warm love
(Repeat chorus).

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•HUMPHREY THE CAMEL

(As recorded by Jack Blanchard & Misty Morgan/Wayside)
JACK BLANCHARD

Let me tell you 'bout Humphrey the Camel
Ambling across the sands
All the, all the Nomads, giving him a great big hand
He's a big ugly Mammal and he's very very hairy
All the Shieks know he's a swinging Drome - dary, uh uh
Oh yeah, talking 'bout Humphrey the Camel.

In the middle of the night by the light of an Arab moon
They say that you can see him stomping up and down the Dunes
He's a big raunchy cat, but he swings right along
Grooving to the beat of a Nashville song, uh uh
Uh huh, oh yeah, oh yeah talking 'bout Humphrey the Camel.

Everybody digs Humphrey the Camel
Humphrey the Camel, Humphrey the Camel
'Cause he's a body jumper, a real hip humper
Talking 'bout Humphrey the Camel
Down at the Oasis the Arabs were pickin' their dates
They're going to a party up at the Sultan's place
There's a Camel named Camelia and Humphrey's gonna bring her
One big drink and he's a seven day swing, uh huh
Uh huh, oh yeah, oh yeah talking 'bout Humphrey the Camel.

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•I JUST CAN'T HELP BELIEVING

(As recorded by B.J. Thomas/ Scepter)
CYNTHIA WEIL
BARRY MANN
I just can't help believing when she smiles up soft and gentle with a trace of misty morning
And a promise of tomorrow in her eyes
And I just can't help believing when she's lying close beside me
And my heart beats with the rhythm of her sighs
This time the girl is gonna stay
This time the girl is gonna stay
for more than just a day.

I just can't help believing when she slips her hand in my hand
And it feels so small and helpless that my fingers fold around it like a glove
And I just can't help believing when she's whispering her magic and her tears are shining
Honey sweet with love
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

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•SAVE YOUR SUGAR FOR ME

(As recorded by Tony Joe White/ Monument)
TONY JOE WHITE
See you in the hall room
Meet you after school
Layin' in your back yard
Oo where grass is cool
Layin' on our backs now
Lookin' at the sky
No words have passed between us
We say it with our eyes.

Save your sugar for me
Save your sugar for me
Save your sugar for me
I'll save my sugar for you.

Down in the swamps now
Runnin' thru the woods
Splashing in the water
Oo it feels so good
Witch's hair a-shinin'
Hanging off the tree
You began to shiver
I hold you close to me.
(Repeat chorus)

Midnight starts to fall
And I've got to get you home
Oh I hate to go now
We've been gone too long
Sneak you in the window
Kiss you thru the screen
See you in the morning
I'll love you in my dreams.
(Repeat chorus)

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PARADE OF SONG HITS

•THAT SAME OLD FEELING

(As recorded by Pickettywitch)
TONY MACAULAY
JOHN MACLEOD

I still get that same old feeling
Tearing at this heart of mine
Telling me that maybe I'm not really over you
I still get that same old yearning
Turning my heart inside out
Now there can't be any doubt I'm still not over you.

The oak tree where we carved our names a year ago girl
Somehow doesn't really look the same
I think it knows girl the places we would go
Still play the songs we used to know.

The cottage where we used to play is over grown now
We dreamed we'd live there girl someday
Just on our own now those letters you wrote me
Still bring back sad old memories
(Repeat chorus).

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•SILVER BIRD

(As recorded by Mark Lindsay/ Columbia)
KENNY YOUNG

Get aboard the Silver Bird
Departing gate 19
Satisfy your walter mitty mind
Trying out a dream
Your sign is Capricorn and every corner of your line says
You'll remain my friend, my friend until you're mine.

Silver bird fly my lady away
Silver bird take her over the bay
Silver bird give my lady a ride
And let her go see what's on the other side
Silver bird fly my lady away
Pretty bird today is her day.

Lone rangers and strangers will knock at her door
But I know my baby's no baby no more
Silver bird fly my lady away
Pretty bird today is her day.

You come home my crazy heart
Will greet those silver wings
Your pet dog will remember you and I'll carry your things
We'll catch your running make up and you will look just fine.

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•GOD KNOWS I LOVED HER

(As recorded by Dennis Yost & Classics IV/Liberty)
B. BUIE
J. COBB

Despretly she needed me but I was not around
Faithfully she trusted me but I just let her down
Yes it's true I broke her heart and made her castles fall
But I loved her, God knows I loved her.

The saddest tears I've ever seen were tears I made her cry
The saddest words I've ever heard were when she said goodbye
And much too late I realized the saddest part of all
I loved her I really loved her
I loved her God knows I love her
Agh but she never knew it cause I never let it show
Ask me why did I do it, I don't know, I don't know
God knows I'd be a different me if I had the chance again
I love her God knows I love her
God knows I love her.

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•WAR

(As recorded by Edwin Starr)
NORMAN WHITFIELD
BARRETT STRONG

War uh um what is it good for nothing
War uh um what is it good for absolutely nothing
War uh um what is it good for absolutely nothing
War I despise cause it means destruction of anything alive
War means tears in thousands of mother's eyes
When their sons go out to fight and lose their lives I say.

War it's nothing but a heart breaker
War friend only to the undertaker
War is an enemy to all mankind
The thought of war blows my mind
War has caused unrest within the younger generation
Induction then destruction who wants to die ah
War uh um what is it good for
You tell me nothing um
War uh what is it good for absolutely nothing Good God
War is friendly only to the undertaker
War's have shattered many a young man's dreams
Made him disabled bitter and mean
Life is much to short and precious to spend fighting wars each day
War can't give life it can only take away ah
War uh what is it good for absolutely nothing mmmmm
War Good God Almighty listen
What is it good for absolutely nothing yeah
War it's nothing but a heartbreaker
War friend only to the undertaker
Peace, love and understanding
Tell me is there no place for them today
They say we must fight to keep our freedom
But Lord knows it's got to be a better way I say
War ah uh yeah yeah
What is it good for absolutely nothing say it again
War yeah yeah yeah yeah
What is it good for absolutely nothing say it again
War nothing but a heartbreaker
What is it good for friend only to the undertaker.

-2-3-4 War 2-3-4
Hut 2-3-4-5.

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•SIGNED, SEALED, DELIVERED I'M YOURS

(As recorded by Stevie Wonder/ Tamla)
LULA MAE HARDAWAY
LEE GARRETT
STEVIE WONDER
SYRETTA WRIGHT

Like a fool I went and stayed too long
Now I'm wonderin' if your love's still strong
Oo baby here I am
Signed sealed delivered I'm yours
Then that time I went and said goodbye
Now I'm back and not ashamed to cry
Oo baby here I am
Signed sealed delivered I'm yours
Here I am baby
You got my future in your hand
Here I am baby
You got my future in your hand
I've done a lot of foolish things
A- that I really didn't mean
Hey hey baby didn't I oh baby
Seen a lot of things in this old world
When I touched them they did nothing girl
Oo baby here I am
Signed sealed delivered I'm yours I'm yours
Oo wee baby you set my soul on fire
That's why I know you're my one and only desire.

Oo baby here I am
Signed sealed delivered I'm yours
Here I am baby you got my future in your hand
Here I am baby
You got my future in your hand
I've done a lot of foolish things a-that I really didn't mean
Hey hey baby didn't I oh baby
Seen a lot of things in this old world
When I touched them they did nothing girl
Oo baby here I am signed sealed delivered I'm yours
Oo wee baby you set my soul on fire
That's why I know you're my one and only desire oo baby
I could be a broken man buy here I am with your future got your future babe
Here I am baby.

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PARADE OF SONG HITS

•O—O—H CHILD

(As recorded by The Five Stairsteps/ Buddah)
STAN VINCENT

Ooh child things are gonna be easier
Ooo, ooo child thing'll be brighter
Ooo child things are gonna get easier
Ooo, ooo child things'll get brighter.

Someday yeah, we'll put it together
And we'll get it undone
Someday when your head is much lighter
Someday yeah, we'll walk in the rays of a beautiful sun
Someday when the world is much brighter.

Ooh child things are gonna get easier
Ooh, ooh child things'll get brighter
Ooh child things are gonna get easier
Ooh, ooh child things'll get brighter
Right now.

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•TIGHTER AND TIGHTER

(As recorded by Alive & Kicking/ Roulette)
TOMMY JAMES
BOB KING

You know I got to show you
Nobody else before you ever gave me such a beautiful feelin'
Oh, woman you touched a-my soul now
Honey don't a-let go now
Hold on baby just a little bit tighter
Hold on a-just a little bit tighter now baby
I love you so much and I can't let go no, no no
Hold on a-just a little bit tighter now baby.

Love is so surprising
Opened up my eyes and you reached out and took my hand
Baby you touched a-my soul now
Woman don't let go now
Hold on baby just a little bit tighter
Hold on a-just a little bit tighter now baby
I love you so much and I can't let go.

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•THE WONDER OF YOU

(As recorded by Elvis Presley/ RCA Victor)
BAKER KNIGHT

When no one else can understand me
When everything I do is wrong
You give me love and consolation
You give me hope to carry on
And you try to show your love for me in everything you do
That's the wonder, the wonder of you.

And when you smile, the world is brighter
You touch my hand and I'm a king
Your kiss to me is worth a fortune
Your love to me is everything
And you're always there to lend a hand in all I try to do
That's the wonder, the wonder of you.

You'll never know how much I love you
My love is yours and yours alone
And it's so wonderful to have you
To have you for my very own
Guess I'll never know the reason why you love me as you do
That's the wonder, the wonder of you.

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•CHECK OUT YOUR MIND

(As recorded by the Impressions)
CURTIS MAYFIELD

Here's something that you never had
It slid in on an oily rag
The price is right up on the tag
I'll put in a brand new bag
This thing will let you be yourself
And won't offend nobody else
Nothing like you ever saw
Why don't you check out your mind
Been with you all the time
People thinking they've been took
Just finding out they over looked
They never found the missing link
Forgot they got a mind to think.

Why don't you check out your mind
Been with you all the time
Check out your mind
Check out your mind
Check out your mind.

Trust in me and I in you
No matter what you see me do
I'm doing me for all I'm worth
None do be better on this earth
Why don't you check out your mind
Been with you all the time
Why don't you check out your mind
Been with you all the time
Why don't you check out your mind
Been with you all the time
Check out your mind
Check out your mind
Check out your mind
Check out your mind
Check out your mind.

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•LOVELAND

(As recorded by Charles Wright & Watts 103rd St. Band/Warner Bros.)
DON TROTTER
CHARLES WRIGHT

I have heard all about loveland
And all it's youthful charm
Where loneliness just can't enter
And happiness is the answer
Take me with you, you got to take me with you
How I'd love to walk down that lonely street
Hand in hand with you
Down that lonely street
How I'd love to go to loveland with you.

How I'd love to walk down that lonely street
Hand in hand with you
Where all true lovers meet
How I'd love to go to loveland with you
Take me with you girl
You got to take me with you
Please, please take me.

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•THE LONG AND WINDING ROAD

(As recorded by the Beatles/Apple)
JOHN LENNON
PAUL MCCARTNEY

The long and winding road that leads to your door
Will never disappear
I've seen that road before
It always leads me here
Lead me to your door.

The wild and windy night that the rain washed away
Has left a pool of tears crying for the day
Why leave me standing here
Let me know the way.

Many times I've been alone and many times I've cried
Anyway you'll never know the many ways I've tried but
Still they lead me back to the long winding road
You left me standing here a long, long time ago
Don't leave me waiting here
Lead me to your door,
Da da da da.

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PARADE OF SONG HITS

•OHIO

(As recorded by Crosby, Stills, Nash and Young/Atlantic)

NEIL YOUNG

Tin soldiers and Nixon's coming
We're finally on our own
This summer I hear the drumming
Four dead in Ohio
Gotta get down to it
Soldiers are gunning us down
Should have been done long ago
What if you do and find their dead on the ground
How can you run where to go.

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•THE END OF OUR ROAD

(As recorded by Marvin Gaye/Tamla)

WHITFIELD
STRONG
PENZABENE

It's over, it's all over
Said it's over, it's all over baby
I've gotta get away from you fast as I can
Oh you're too much for me woman
More than my heart could stand
Like a kid behind the wheel
You been reckless with my heart
If I stay around you sure to tear it all apart
Said the road's got to end somewhere, honey, honey
Every road's got to end somewhere
Now is the time for the showdown
So let me give you the low down
Oh we've come to the end of our road.

Just think about all the times you promised to call
I sat home lonely
You only did it cause you know I loved you only
Runnin', runnin' 'round with every guy in town
I'm telling you woman no longer will I be your clown
Said the road's got to end somewhere
Every road has got to end somewhere
Well I'm tired of your stuff
Said enough is enough
We've come to the end of our road

I can't take it no more
You made more sense when you begged and you pleaded
Talkin' 'bout I'm the one you're needing
Said I done had my fill of you
Then you told me the end
I just broke up running out of tears
Tell you I couldn't cry if I wanted to
The road's got to end somewhere
Every road has got to end somewhere
Time and again I begged you to slow down
So I'm giving you the low down
We've come to the end of our road
Bye, bye, bye baby.

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•THE LOVE YOU SAVE

(As recorded by The Jackson 5/ Motown)

THE CORPORATION

When we played tag in grade school
You wanted to be it
But chasing boys was just a fad
You crossed your heart you'd quit
When we grew up you traded
You promise for my ring
Now just like back in grade school
You're doing the same old thing.

Stop the love you save may be your own
Darling take it slow
Or someday you'll be all alone
Better stop the love you save may be your own
Darling look both ways before you cross me
You're heading for a danger zone.

I'm the one who loves you
I'm the one you need
Those other guys will put you down
As soon as they succeed
They'll ruin your reputation
They'll label you a flirt
The way they talk about you they'll turn your name to dirt.

Isaac said he kissed you beneath the apple tree
When Venjie held your hand he felt electricity
When Alexander called you he said he rang your chimes
Christopher discovered you're way ahead of your time.

Stop the love you save may be your own
Darling look both ways before you cross me
You're heading for a danger zone
Hold on, hold on, hold on, hold on
S is for save it, T is for take it slow
O is for oh no, P is for please please don't go
The love you save may be your own
Some day you may be all alone
Stop it baby, save it girl
You better stop the love you save may be your own
Cause someday you'll be all alone.

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•IF LOVE RULED THE WORLD

(As recorded by Bobby Bland)

DEABRIC MALONE
JOE MEDWICK VEASEY

If love ruled the world oh hate could not exist
Our little problems could be solved with a handshake or a kiss
If love ruled the world wars could never never be
Every mothers child would be instead of fighting 'cross the sea
There'd be no lying and cheating, stealing from one another
All men would help and respect his friends, sisters and brothers
If love ruled the world what a wonderful world this would be
I wouldn't do nothing to hurt you and you would have the same feeling for me
If love ruled the world, if love ruled the world
There would be peace in the valley
The mighty lion would lie down
Beside the lamb and the host of the wild would be led by a little child
The black and white would walk hand in hand.

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•MAMA TOLD ME NOT TO COME

(As recorded by Three Dog Night/ Dunhill)
RANDY NEWMAN

Will you have whiskey with your water
Or sugar with your tea?
What are these crazy questions that you're asking of me
This is the wildest party that there ever could be
Oh, don't turn on the lights
Cause I don't want to see.

Mama told me not to come
Mama told me not to come
Mama said that ain't no way to have fun.

Open up the window let some air into this room
I think I'm almost choking on the smell of stale perfume
And the cigarette you're smoking is about to scare me half to death
Oh, open up the window let me catch my breath
The radio is blastin' someone knocking at the door
I'm looking at my girlfriend she's passed out on the floor
I'd seen so many things that I ain't never seen before
I don't know what it is but I don't wanna see no more.

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PARADE OF SONG HITS

•FREE THE PEOPLE

(As recorded by Delaney & Bonnie

BARBARA KEITH

Saw your light from the street
As I passed by the other day
I was scared, my knees were weak
Forgot what I had come to say.

Free the people from the fire
Pull the boat out of the raging sea
Tell the devil he's a liar
Come and save the likes of me.

Saw a man walk on water
With ev'rybody looking on
I didn't know I was his daughter
Till both of us had come and gone
Now if you see me in the alley
Looking like I don't belong
You can put me in your greenest valley
I'd still be singing the same old song.

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•HEY MISTER SUN

(As recorded by Bobby Sherman/ Metromedia)

DANNY JANSSEN

I got up this mornin' and I said "good mornin' sun"
I've been lookin' through the raindrops much too long I need someone
I can tell you where my mind's at if you'll just take the time
'Cause it's such a lovely mornin' won't you walk with me and talk with me a while mister sun
Ba da da da da da ba da da da da.

I've been runnin' all my life now in search of something I can't find
And I've been chasin' rainbows they're just visions in my mind
There's a lot of lovely people just like me who need someone
You see everybody needs a friend to walk with and talk with sometimes mister sun
Ba da da da da ba da da da da da Ba da da da da hey mister sun
You can change the night to day
You can chase away the rainbows
They're just illusions anyway
And when I'm standing in the rain you can come and be my friend
You can make the storm clouds break and let the sunshine through again.

And tomorrow when I'm dreamin' of some new mountain I will climb
You can tap me on the shoulder and whisper to me from behind
Please remind me of the yesterdays I tried but all alone
You can tell me that it's time again to walk with you and talk with you a while mister sun
Ba da da da da da ba da da da da ba da da da da da ba da da da da ba da da da da da da.

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•EVE OF DESTRUCTION

(As recorded by Turtles/ White Whale)

P.F. SLOAN

The eastern world it is explodin'
Violence flarin' and bullets loadin'
You're old enough to kill but not for votin'
You don't believe in war
But what's that gun you're totin'
And even the Jordan River has bodies floatin'
But you tell me over and over and over again, my friend
Aw, you don't believe we're on the eve of destruction.

Don't you understand what I'm tryin' to say
Can't you see the fear that I'm feeling today
If the button is pushed
There's no runnin' away
There'll be no one to save with the world in a grave
Take a look around you boy
It's bound to scare you boy
But you tell me over and over and over again, my friend
Aw, you don't believe we're on the eve of destruction

My blood's so mad feels like coagulatin'
I'm sitting here just contemplatin'
You can't twist the truth
It knows no regulation
And a handful of senators don't pass legislation
Marches alone can't bring integration
When human respect is disintegratin'
This whole crazy world is just too frustratin'
And you tell me over and over and over again, my friend
Aw, you don't believe we're on the eve of destruction.

Think of all the hate there is in Red China
Then take a look around to Selam, Alabama
You may leave here for four days in space
But when you return it's the same old place
The pounding of the drums the pride and disgrace
You can bury your dead but don't leave a trace
Hate your next door neighbor
But don't forget to say grace,
And you tell me over and over and over again, my friend
Aw, you don't believe we're on the eve of destruction.

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•COME TO ME

(As recorded by Tommy James & The Shondells/Roulette)

TOMMY JAMES
BOB KING

I love the way that you touch me
Come to me my love, come to me
I can feel the way that you love me
Run to me woman, come to me
And now as you lay beside me
Come to me my love, come to me
My mind is burning inside me
Look and see my love, come to me.

It's so easy to love you
What a beautiful feeling
I can't help it, I love you
You made me so easy.

Tonight as we walk together
Come to me my love, come to me
Touch the sky and hold it forever
Come to me my love, come to me.
(Repeat chorus)

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•THE THRILL IS GONE (From Yesterday's Kiss)

(As recorded by Aretha Franklin/ Atlantic)

ART BENSON
DALE PETITE

The thrill is gone
The thrill is gone away
The thrill is gone baby
The thrill is gone away
You know you done me wrong baby
And you'll be sorry someday
The thrill is gone
It's gone away from me.

The thrill is gone baby
The thrill is gone away from me
Although I'm still livin'
But so lonely I'll be
The thrill is gone
It's gone away for good
Oh the thrill is gone baby
It's gone away for good.

Someday I know I'll be arm and arm baby
Just like I know a good man should
You know I'm free, free, free now baby
I'm free from your spell
Oh I'm free, free, free now
I'm free from your spell
And now that it's all over
All I can do is wish you well.

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PARADE OF SONG HITS

•I WANT TO TAKE YOU HIGHER

(As recorded by Sly & The Family Stone/Epic)
SYLVESTER STEWART

Beat is getting stronger
Music's getting longer too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is nitty gritty
Sound is in your city too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is there to make you move
Sound is there to help you groove
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

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•DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Brook Benton/

JOE SOUTH
Don't it make you want to go home now
Don't it make you want to go home
All God's children get weary when they roam
Don't it make you want to go home now
Don't it make you want to go home.

Oh the whipperwill roosts on the telephone pole
And the Georgia sun goes down
And it's been a long time but I'm glad to say that
I'm going back down to my hometown
Going down to the grey hound station
Gonna buy me a one-way fare
Good Lord's willing and the creek don't rise
By tomorrow I'll be right there
(Repeat chorus).

But there's a six-lane highway down by the creek
Where I went skinny-dippin' as a child
And the drive-in show where the meadow used to grow
And the strawberries used to grow wild
There's a drag strip down by the river side
Where my cows used to graze
Now the grass don't grow and the river don't flow
Like it did in my childhood days.
(Repeat chorus).

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•IF YOU DO BELIEVE IN LOVE

(As recorded by The Tee Set/Colossus)

HANS van EIJCK
PETER TETTEROO

Whatever the world may say
Nothin' can change the love that I give you anytime of the day
But if you do believe in love

If you do believe in everything
If you do believe in love
If you do believe in anything
If you do believe
If you do believe in love.

When you walk the streets on rainy afternoons
Carryin' your soul with hate and love
Not believing anymore the promises of life
Raise your mind into a space
Where no one ever finds the promises of life
Whatever the world may say
Nothing can change the love that I give you anytime of the day
(Repeat chorus).

Lonely hours of the night crawlin' by
While you are waitin' for the morning dawn
They seem to slip away
And no one is in touch
There's always someone by your side

Who wants to care as much
Who wants to care as much
Whatever the world may say
Nothin' can change the love that I give you anytime of the day.

Keep it in, keep it in yea
Let it out there today
Do it the way like you loved me yesterday
But if you do believe in love

If you do believe in everything
If you do believe in love
If you do believe in anything
If you do believe in
You do believe in love.

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•HITCHIN' A RIDE

(As recorded by Vanity Fare/Page One)
PETER CALLANDER
MITCH MURRAY

A thumb goes up, a car goes by
It's nearly 1 a.m. and here I am
Hitchin' a ride, hitchin' a ride
Gotta get me home by the morning light
Ride, ride, ride, hitchin' a ride
Ride, ride, ride, hitchin' a ride.

To ride a train I'm nearly drowin' in the pouring rain
Hitchin' a ride, hitchin' a ride
Gotta get me home
I got no fare
Ride, ride, ride, hitchin' a ride.

I got a long distance call today
She sounded lonely so I'm on my way
Hitchin' a ride, hitchin' a ride
Gotta get me home to be by baby's side
Ride, ride, ride, hitchin' a ride.

A car goes by, oh won't somebody stop
And help a guy hitchin' a ride, hitchin' a ride
Been away too long from my baby's side
Ride, ride, ride, hitchin' a ride
A thumb goes up
Ride, ride, ride, hitchin' a ride.

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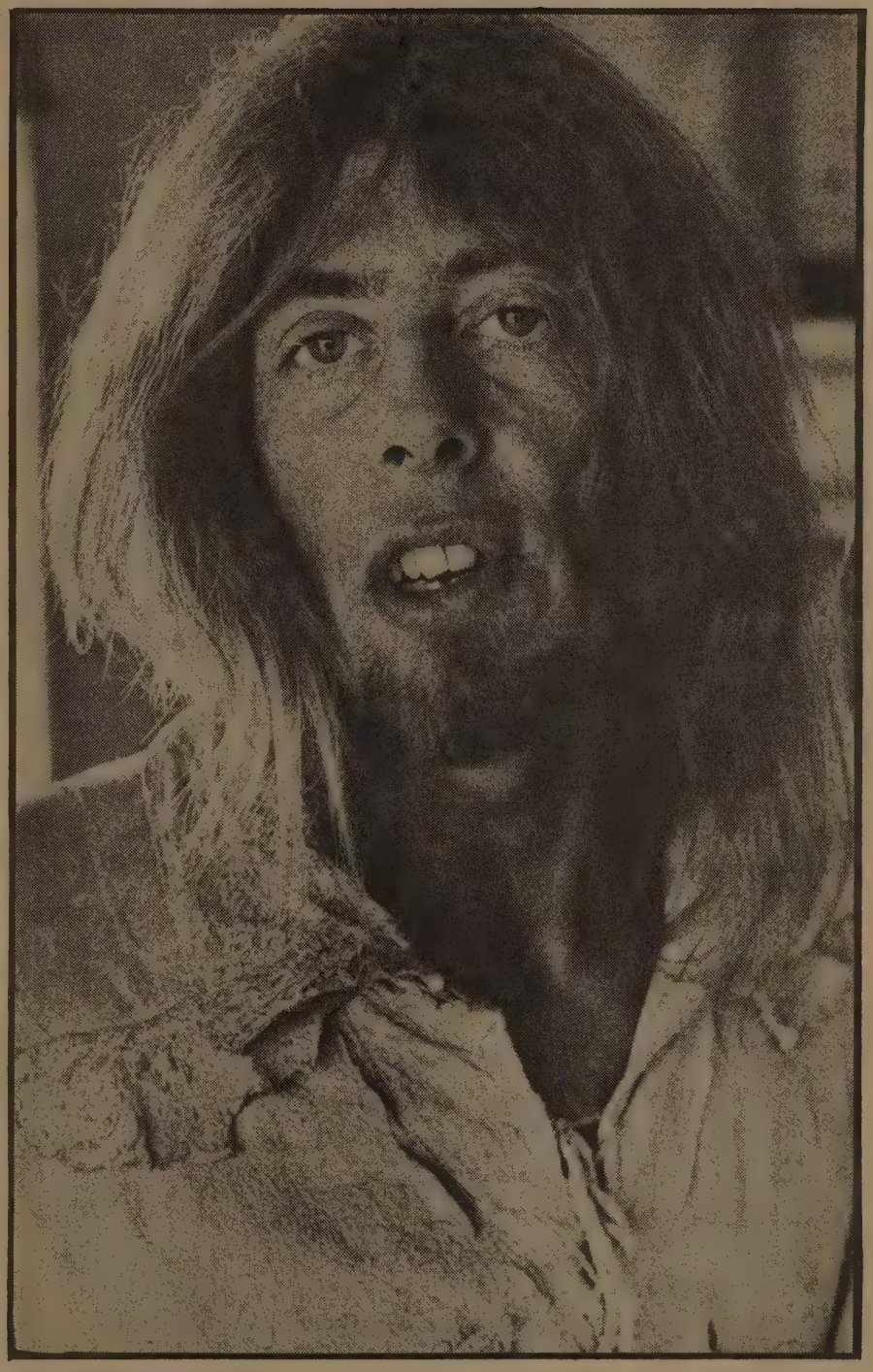
JOHN MAYALL

A Kind of Schooling

John Mayall was interviewed in England where he was touring with his eleventh band. He also revealed that it would be the swan song for the present group.



HP: What are your future plans?

JOHN MAYALL: After this tour of Britain I shall disband my present group, though I think that they themselves will stick together. I then intend to take a three month rest period because I have actually been working solidly with this band in America since the first of January. However I will be putting special bands together for specific engagements. One of these will be for the Bath Festival in England and for this particular I like who are regularly available at the time. But I shall only put them together for that isolated appearance and nothing else.

I only plan my work on a question of time and opportunity. I never plan too far ahead. I am very fortunate that my public allows me to do exactly what I want and at the same time keeps faith with me. Not many people can do this.

Physically I haven't had time to record my new album which is due very soon. In the months following the end of this tour I intend to try and relax, record my new album and then get together a new band with which to tour and record.

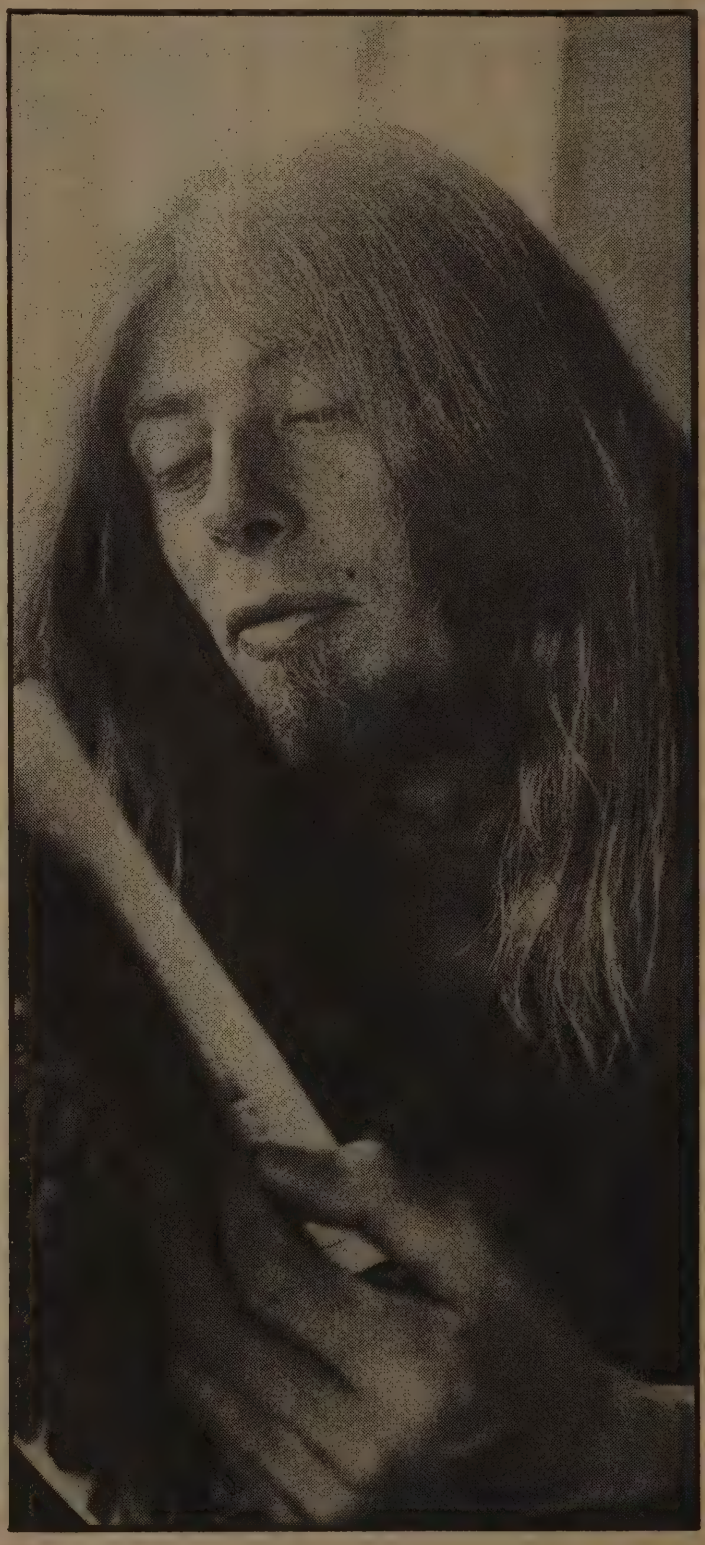
HP: Getting back to the band you are putting together for specific engagements, don't you feel that this policy of constantly changing the personnel and approach of your bands means the consistancy and the performance of your music subsequently suffers?

MAYALL: No. I find that by continually changing my bands I don't get stagnant as a performer, nor does my music as a composer. When I feel that the music with the musicians concerned has gone as far as it can possibly go, I then start to think about organizing a new set of musicians and some new music.

Let's be honest, my bands have always served as a kind of schooling for both the musicians involved and myself. My policy has been directed at a very informal way of working together without imposing any great restrictions on the individual musicians concerned. I learn and they learn.

I feel that this has worked. You only have to look at some of the excellent players who have passed through my band at one time or another. Eric Clapton, Peter Green, Mick Taylor, Keef Hartley, Jack Bruce, Mick Fleetwood, John McVie, Dick Heckstall Smith, Jon Hiseman and so on. It is very important to me to get musicians who get along with each other.

Like a Western gunslinger, Mayall carries his harmonicas around with him.



John Mayall -- never plans too far ahead.

Mayall at home in Los Angeles, where he now lives permanently.

HP: Do you feel that your experiment with your current group, the drumless one, has worked?

MAYALL: I have been very satisfied with the results. Before I decided to put this particular band together I had been listening to recordings by jazz clarinet player Jimmy Guiffre and his various trios, especially his notable recording of "The Train and The River." Also I spent considerable time listening to various small blues group and I really liked the sound that they achieved. It was with this in mind that I conceived the band.

HP: From personal observations I have felt that with your "Turning Point" and "Empty Rooms" albums you have transformed yourself into an even more personalized artist. Your direction is more definite and music far more individual. What are your thoughts on this?

MAYALL: Since making the "Turning Point" album I have been trying to cover far more subjects with my songs. By this I mean personal subjects which deeply concern me and my personal life, plus things that one wouldn't normally make public. I think this is even more evident on "Empty Rooms."

It's awfully difficult writing material for both recording and to perform live on stage. For instance on my last album there are quite a few tracks which are made up of just myself multi dubbing different instruments or extra parts. These have to be intricately arranged and well thought out. On stage I like to keep things very loose and informal.

HP: You have now planted roots in America and live permanently in Los Angeles. Are you more content in this new setting?

MAYALL: Well, for one thing the weather out there is really fantastic with plenty of sun. Apart from doing most of my playing in America, I like the environment of where I live. It's far more suitable for what I personally want to do. Naturally I like my new home but I also like the places that are in the vicinity.

For one thing I like camping out in the Arizona desert and visiting all the nearby places of interest. It's a very romantic place to live in because it's surrounded by places of recent historical importance.

HP: You have a very regular recording schedule. Are you satisfied with all the many albums you have released?

MAYALL: Each album that I've made and released has always reflected what I wanted to do at that particular time. As I have control of my products, I wouldn't put them out if I personally didn't like what I had done. As a matter of fact I have a great backlog of studio and live recordings which I have done with most of my bands.

Most of it is far too good to leave on the shelf. But the motivation behind putting it out has to be there. It would do harm to release it close to a more recent production. That stuff would have to be issued in its right perspective and as yet, I haven't determined that.

HP: Could it possibly be made available through your own newly formed Crusade label.

MAYALL: That I don't know. At the moment I have only released one album on Crusade, a semi documentary collection by the late and very great blues singer, J. B. Lenoir. □Roy Carr

B.B. KING
With A Little Help From His Friends

Big Joe Turner with B. B. King, backstage at Carnegie

Back in 1968, in November, B.B. King said he had a big ambition and was looking for a chance to fulfill it -- to play Carnegie Hall, the prestige hall, in New York City. To him that would be the big break, he said then.

He made it in May this year and in the nicest possible way -- he was able to pack the house with people who came to see him and hear "his friends". That's how the concert was billed: B.B. King and Friends.

One of them was Aaron Walker, better known as T Bone Walker, born 1910, and the man who influenced B.B. King's guitar style most of all. B.B. freely admits he learned a lot from T Bone's down home style. Walker was one of the first to really promote the blues via electric guitar. And he started off his recording career in 1938, making a single and billed as Oak Cliff T Bone.

Another of B.B.'s friends was Willie Mae Big Mama Thornton, who was born around 1930 and is probably better known to rock audiences because she appeared at the Monterey Festival and everybody who digs Janis Joplin knows from where Janis gets a lot of her riffs -- and the most popular Joplin request, "Ball and Chain". Big Mama put that number down before Janis Big Brother and the whole San Francisco scene got started.

Big Mama also recorded another rock anthem in 1952, "Hound Dog" which was picked up on by a Mr. Presley. And if you look at it, Elvis is the wrong sex to sing the lyric. It should be done by a chick. But there was Big Mama at B.B.'s ball, wing-dinging the number and admitting that she "didn't get too much out of it." She was talking about money.

Big Joe Turner, born 1911, another of B.B.'s people, was in on the ground floor with another rock anthem, a song written by Charles Calhoun called "Shake Rattle and Roll". Big Joe made this in 1964 when he was a top recording artist for Atlantic and Bill Haley heard and covered it that same year, copping the world hit for himself. Arthur Conley even revived it in 1967. Big Joe, a blues shouter from Kansas City, really had a lot of the big hits of the Fifties -- "Chains of Love", "Honey

Hush", "Sweet Sixteen" and "Corrine Corrina". He had played Carnegie Hall before too – in the Thirties as part of a big package that did a "Spiritual To Swing" concert there: Benny Goodman and Count Basie were the headliners then.

Eddie Mr. Cleanhead Vinson, bald naturally, a natural blues shouter and alto sax. man from Texas helped B.B. at his Carnegie concert along with "youngster" Leon Thomas, who is rapidly making a blues-jazz name for himself, singing about Vietnam, rent control and contemporary problems and using a really freaky half-yodel to get his message across.

And B.B. himself, of course. A giant. He's been recording for 21 years (Bullet Records, 1949, he says) and right now he can work anyway. He doesn't have to criss cross the country playing anything – getting there isn't half the fun for B.B. who has been involved in 14 major car accidents in his career.

Leon Thomas, yodelling the blues. . . .

He came to Carnegie Hall from Las Vegas where he was just as sensational. This may not mean anything to blues fans but to B.B. it means he can step up into better paying gigs.

And he might even achieve his other ambition, now the Carnegie one has been scratched off the list. His own television show, playing his blues.

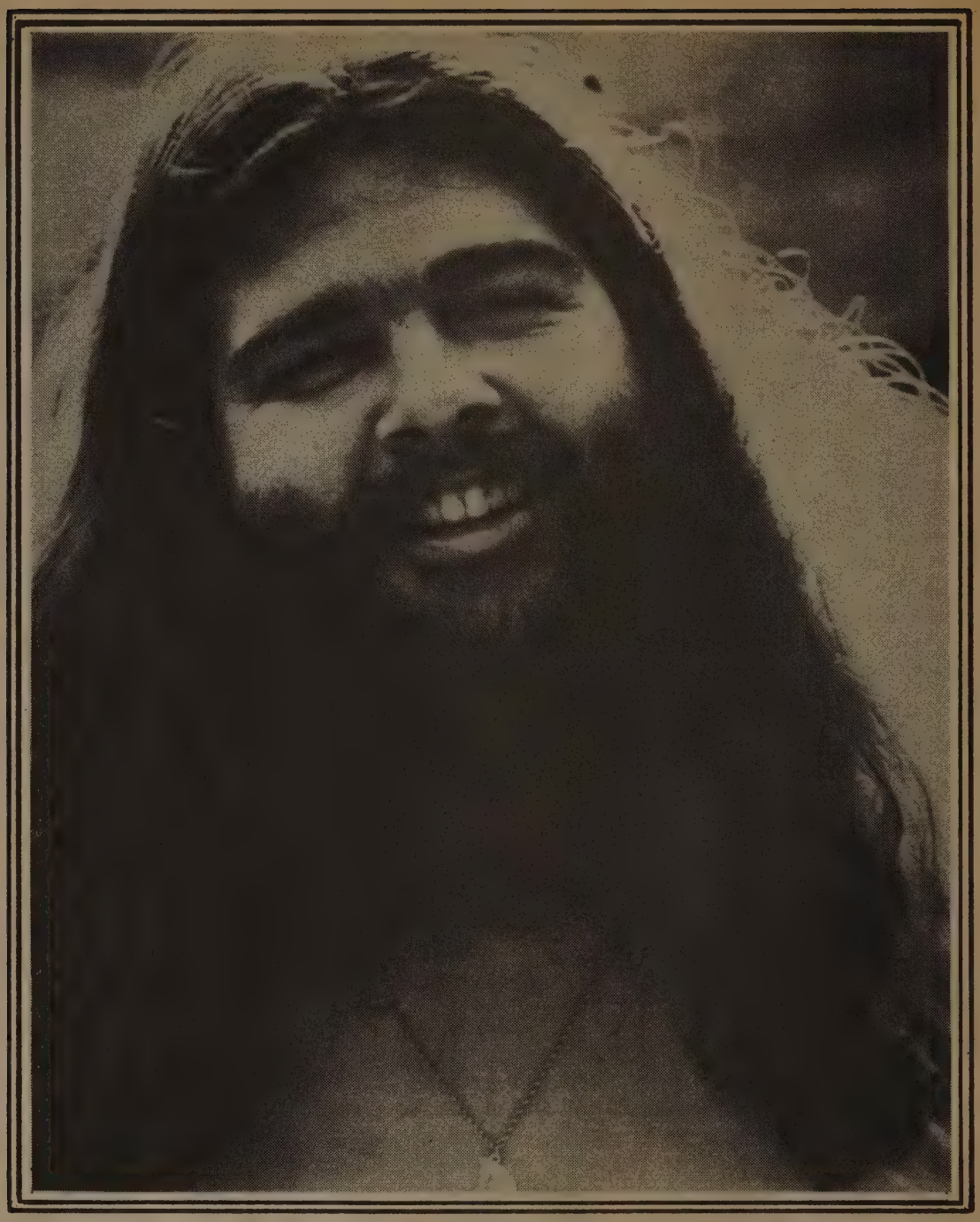
One thing B.B. is happy about – he hasn't had to change his style, bring in sugary ballads like Ray Charles because he thinks this is what the audience wants. Even James Brown, soul brother No. 1, went the ballad route and poured saccharine over the audience when he played in Las Vegas.

B. B. King says: "So far I'm accepted for what I do now. What I've always done. Play blues."

With a little help from his friends. ☐ Ian Dove

On stage, T Bone Walker and some guitar flash

Eddie Cleanhead Vinson plays, Big Mama listens.



Bob Hite, Canned Heat leader who looks back in delight to the good oldies days.

CANNED HEAT HITE

Delighted By The Rock Revival

There was a young rock fan in 1950 who never forgot the great days of doo-wop, when sha-na-na-naaah groups mixed amicably in the hit parade with rock singers not very far removed from blues singers.

Hardly anybody was very pretentious about the scene then. Or satirical.

Now, 20 years later, the young rock fan has turned into Bob Hite. Bob the Bear. Canned Heat Hite. And he is very much into and involved with the oldies scene that became one of the more interesting aspects of the 1970 pop music business.

It has been a year when some people made new money drawing on the old sounds. Rock revival shows can draw standing room only crowds to see – in as near to the original grouping as possible – the Five Satins, the Cleftones, the Drifters, Bo Diddley, Gene Vincent, Gary U.S. Bonds, the Monotones, Bill Haley and the Comets, and so on down the golden oldie line.

Bob Hite says that he is delighted with this. He and his brothers have just put out a small collectors magazine, R and B, and Bob himself is deep in the middle of producing a series of albums involving all the great names from the old Aladdin and Imperial labels, the "Legendary Masters" series.

"I dig the idea of these rock revival shows, although I heard an album that was made from one of the early shows and it was terrible. But they told me that live it was tremendous – the audience really responded to those people. I should think that probably those cats didn't have time to rehearse – just came onstage and tried to get it together.

"But it's great that these shows provide this kind of exposure for these groups because some of them have a lot of talent left and they are really good singers.

"In some cases maybe it's just nostalgia but even so it's good that they can get work because nobody wants to be a dishwasher or anything like that. Music is a fun thing and – in our own case – it's a privilege to be able to do something you like and get money for it. Too much of America right now is people doing things they don't dig just to pay the rent.

"They screened a show on National Educational TV on the West Coast that was a recreation of the old Johnny Otis Shows and it was a fantastic experience. If they can show that around the country it should help the cause."

Bob calls himself an r & b enthusiast. I asked him what he termed r & b music. "I'm sure that everyone has a different definition. I feel that r & b is the music that received air play on black radio stations in the U.S. between 1946 - 1960, apart from modern jazz and pop. Gabriel Brown, Muddy Waters, Elmore James, John Lee Hooker, One String Sam, Hot Rod Happy, Smiley Lewis, Archibald, Ruth Brown, LaVern Baker, Little Esther, Amos Milburn, Roy Brown, Five Tinos, Clovers, Aladdins, Five Keys, Flamingos, Sharps – these were the kind of people and groups we heard on Los Angeles radio that sparked our interest in this type of music."

Canned Heat record for Liberty and this is the way that Bob Hite got into re-releasing the oldies on the "Legendary Masters" series for the company.

Says Bob: "Liberty signed us and I was jiving around in the office of the company one day saying that other companies were releasing a lot of old material from the Fifties and such and why didn't Liberty. I told them they had a fantastic backlog of material from their Aladdin and Imperial catalogs which they owned. Anyway, they looked at me and said why didn't I do it, which is how the 'Legendary Masters' sets got started.

"We've done about eight albums so far and have another four ready to go. Steve Laverre helps me out because being with Canned Heat means I can't spend my whole time on the job, what with going on the road, rehearsing and recording ourselves."

How do you go about sifting through the material of two catalogs that stretch way back? Aladdin Records was actually formed in 1945 (as Philo Recording – the name Aladdin was first used in March 1946). Originally they had jazz people like tenor saxist Lester Young and even Nat King Cole before he became a big name on Capitol. But in the r & b field they started with Lightnin' Hopkins, the Five Keys, Charles Brown, Jessie Mae Robinson, Amos Milburn – one of their most important artists – and Shirley and Lee.

Said Bob: "They have these two books of matrix numbers and titles – one for Aladdin and one for Imperial. You go through the books and pick out what you want. But you have to play every name you don't know. I've been into this since 1950-51 so I know most of the names, and then it's a question of grouping them together.

"What I don't intend to do is issue something purely for its commercial value. I wanted to do something at first that I would want to listen to – and something that hadn't been issued before. I don't pay attention to suggestions from people about albums. I don't mean that unkindly or in a conceited way because everybody has different suggestions about artists and records and if you listened to them all you'd go crazy. Anyway, when it comes down to it, it's your own choice."

I asked Bob how he felt about issuing material that had been rejected earlier – material that was not up to standard perhaps.

"In some cases, like a really great artist, there is a case for releasing rejected masters but this shouldn't be brought out in preference to excellent work by a lesser known artist. Just a few cats can stand having everything put out.

Bob has noticed that the collecting scene regarding oldies is increasing and getting more expensive. "The prices you get for the really rare singles are ridiculous. 'Aurelia' by the Pelicans on Parrot would probably fetch $100 to $200 today. 'My Baby's Gone' by the Thrills, again Parrot, singles on the Chance labels, the Moonglows, Flamingos – all of these would be expensive. The new collectors think in five dollar bills," he admits.

Canned Heat have something of a rarity for their American fans – an album that, so far at least, is only intended for release in Britain and Europe, not America.

"We had a live album released over there following a very successful tour we made," said Bob. "They decided that they had to have a live album out. It was recorded at the Royal Albert Hall in London where we did a couple of concerts. They should have recorded the whole tour, every concert, but they couldn't get it together.

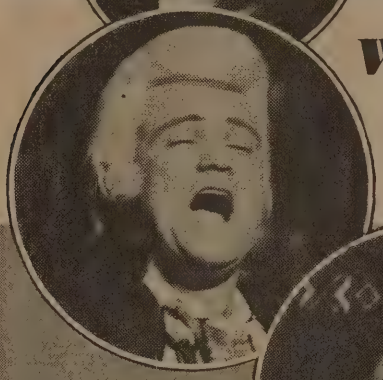
"I'm the only one in the group who likes the album. A lot of the band don't like it because there are mistakes on it and it's been put out like that, mistakes and all.

"I don't think there is a group in the world that doesn't make some kind of mistakes on stage. But when they put out a live album they usually wipe out all the mistakes. But we have all the mistakes there for all the world to hear.

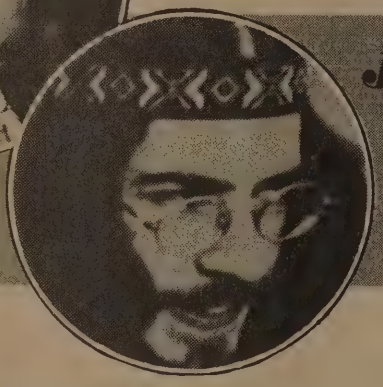
HIT PARADER

LOOKING AHEAD FOR THE DECEMBER ISSUE

The BAND
Robbie Robertson Raps



WAYNE COCHRAN
White soul freak



JETHRO TULL
An honest group

THE BEATLES
The mania persists

HIT PARADER

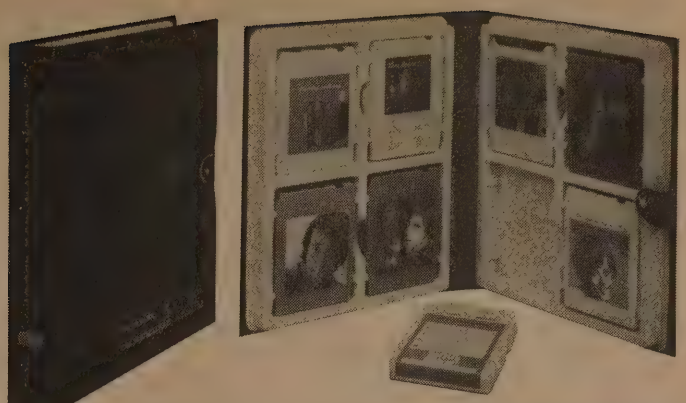
200 SERIES #6 GUITAR AMPLIFIER IS THE LATEST ADDITION TO THE KUSTOM FAMILY OF SOUND.

Kustom Electronics, Inc. of Chanute, Kansas recently announced the addition of a 200 series #6 guitar amplifier.

The #6 with a 200-watt power head features Kustom's new Selectone control which offers 3 choices of tone and sound response. Selectone lets you electronically select the emphasis you want on bass or treble which is really like having 3 amplifiers in one. By dialing Selectone you can have bass sounds with more predominance, or brighter trebles.

Speaker cabinets for the #6 units are new, too. All are engineered to emphasize Selectones capabilities. Each cabinet has two 10" speakers in the upper section with an open back for better treble response. The lower section of the cabinet contains a 15" speaker. The back is closed, and the front is ported to handle lower notes with greater depths. Like all Kustom amplifiers, the new #6 carry the Kustom Lifetime Guarantee.

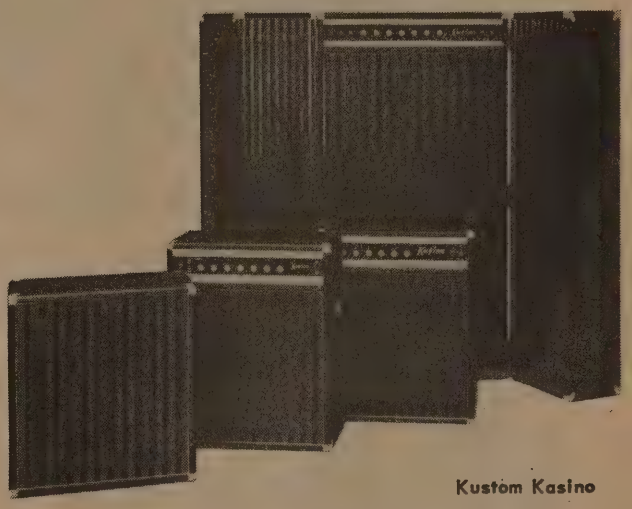
The CEI "Recital" Maximum Keyboard Instruments



New Cartridge Album from Penn State Industries

K55 K99

New 1970 Kay Banjos



Kustom Kasino

THE RECITAL "MAXIMUM" KEYBOARD INSTRUMENT

The CEI "Recital", a new two-manual instrument, has been introduced by Buegeleisen and Jacobson, Inc.

The highly versatile "Recital" has a full organ upper keyboard of 49 keys and a lower keyboard of 49 keys which can be played either as a piano-type instrument, or organ with piano-touch sensitivity. The lower keyboard also offers, in addition to piano with sustain, the sounds of celeste, harpsichord, guitar, and many others. The two keyboards played together, or independently offer the great range of sounds offered today.

Other features of the instrument includes 9 voice stops, 11 sustain stops, 13 percussion stops, vibrato, and 9 voice slider controls. The instrument can be tilted to an angle of 30 degrees.

TWO NEW 1970 KAY BANJOS

Here are Two new 1970 Kay banjos — in the quality tradition of old-world workmanship since 1890. Both feature beautiful, rare-wood finishes and complete-to-the-last-handwork detail. Model K-99 (right) is built with genuine pearl shell inlays in an American Eagle styling. Gold-plated hardware, rosewood resonator and hand inlay wood trim edging complete this ultimate in fine banjos.

NEW CARTRIDGE ALBUM FROM PENN STATE INDUSTRIES

A new concept in storing 8-track tape cartridges has been introduced by Penn State Industries, manufacturing division of Majestic Penn State, Inc., Philadelphia, Pennsylvania.

The new cartridge album holds up to 8 cartridges. When fully opened, all titles can plainly be seen. Cartridges simply snap in and out. The album is a compact 13" X 10-1/2" and only 2" thick. It can be stored on a book shelf like library books and titled on the hub. The album has a unique snap closer and is made in attractive vinyl colors: black, red, navy blue, and walnut wood grain.

KUSTOM INTRODUCES KASINO WITH SELECTONE AND STACKABILITY

Kustom Electronics, Inc. Chanute, Kansas, has introduced a brand new series of amplifiers called Kasino. Totally new in appearance and engineering design, there are 12 different models in the new line-up — all with power ranges from 100 to a whopping 800 watts of solid state power.

te power.

The new Kasino series offers every musician greater versatility and new sound dimensions with the use of Selectone, which allows the selection of three distinct ranges of frequency response between treble and bass, from low lows to high highs simply by dialing the range best suited to the taste of the musician. With the use of Selectone in combination with selective boost, 27 different sound ranges may be obtained.

All Kasino models are conventionally covered with heavy duty uniroyal vinyl. Power units are built into each unit. The one-piece design makes the all-in-one unit completely portable and easy to handle. Speaker sizes in Kasino vary from 10" to 12" depending on the model — with 15" speakers in the bass units.

Another plus feature of Kasino is stackability. Power modules may be connected to increase power up to 2,000 watts or even more. The number of amplifiers and power modules that may be added to the original Kasino unit is virtually unlimited. All Kasino models have a lifetime guarantee to the original owner.

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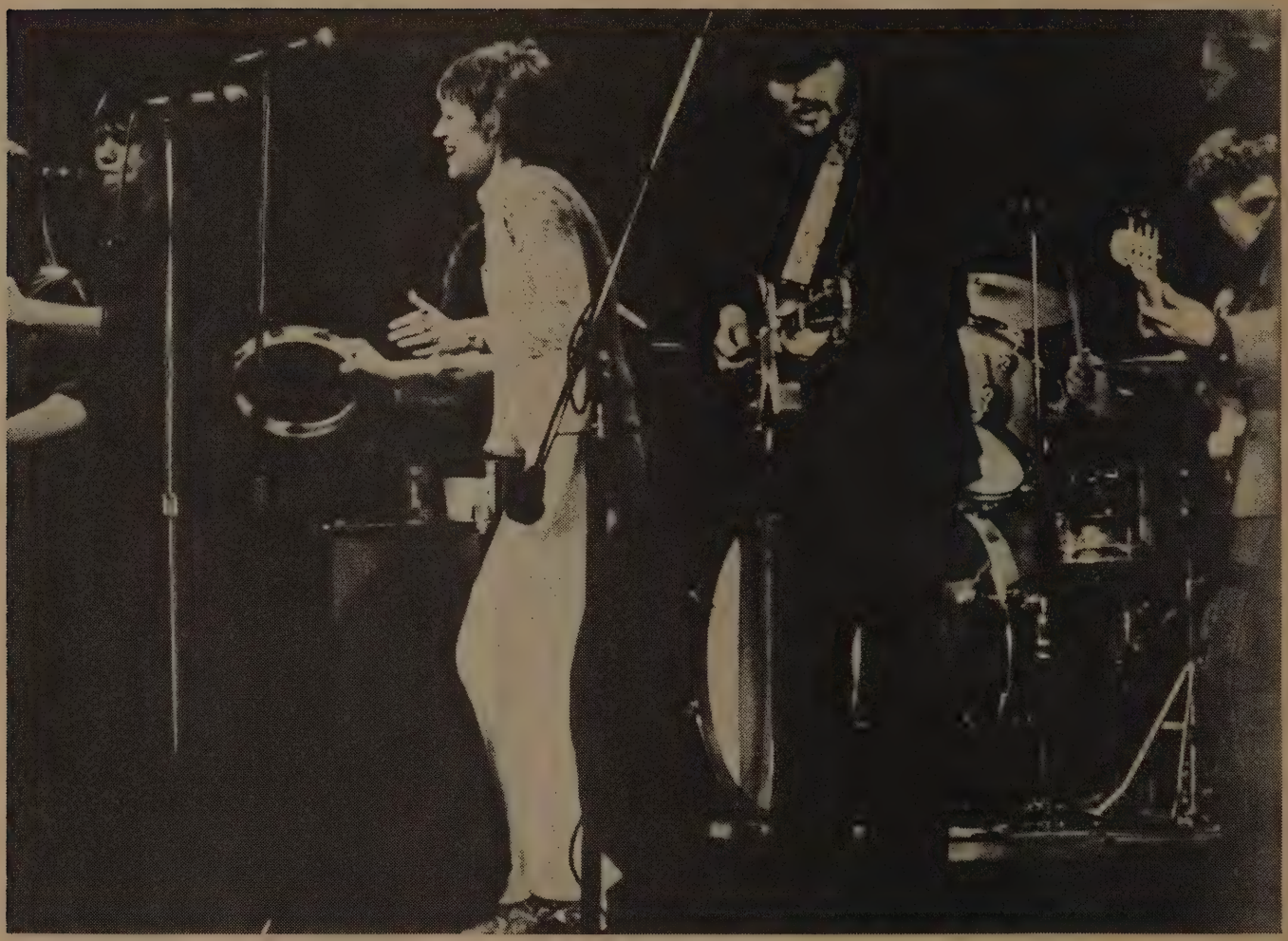
DELANEY BRAMLETT

Part 2



I Wasn't Trying To Start A Trend With Friends

In the October issue of HIT PARADER we presented the first half of this interview. Delaney talked about his early life, his influences and friends, and so many great things that if you haven't read it go out and borrow somebody's copy.

At this point of the interview we were rapping about cutting records.

HP: Do you feel differently about recording live than in the studio?

DELANEY: Well, I like recording live, because you get one shot at it and that's it, like if somebody's out of tune - and on this there's lots of little things- sometimes you lose the horns, the horn lines - but if you don't know they're there you don't really miss them...but the excitement is what I really like. I love the studio, because I am basically a perfectionist, and I can be a pertectionist in the studio- but still once in awhile it's good to rely on yourself and do it live.

HP: When you go into a studio and record do you lay the band tracks down first and then...

DELANEY: No, we cut live in the studio too. We try to - I don't know what we're going to do here.....we talked about it and Jerry likes to cut live too. We cut the Elektra album live.

HP: Did you do the last one - the tour one?

DELANEY: Yeah, with Tom. (Dowd).

HP: I read somewhere that Jerry had remixed it and put Bonnie's voice on top...

DELANEY: Well, that was the single, we cut a single and I was on tour and I sent it to Jerry to do..

HP: Are you happy with that album?

DELANEY: Yeah, there again though you got things to worry about when you record live. I felt the voices were varied a little bit, but there's nothing that we could do about it, by recording live that's one of the chances you take. But the feeling of the album is great - most of it is take one. The way that came about was that the Doors had been cutting their new album for about three months, and they took a ten day break. And in that ten days we went in and cut our album and put it on the market - in ten days it was on the market. That's the way we record - bang, that's it.

HP: Do you mix your own albums?

DELANEY: Yes.

We recorded that single in a studio that didn't have any playback system- so we didn't know what we had, and I was scared to death; we couldn't play it back, we had to take the engineer's word that it was good, do you believe that? There was no E.Q. or anything, no playback. So we cut it and that was it. We were taking a chance.

HP: How do you feel about your plans now to work with Jerry and Tom?

DELANEY: Well, when I was a kid I bought records that Jerry Wexler produced, and I've wanted for about 20 years for him to produce me. And I never thought about it, you know, seriously, that it would ever come about. So when we got to Atlantic, we went to the sales meeting, and I met Jerry, I had never met him. I knew Tom- he had done a couple of things on the Stax album- and I asked him, I said that I always wanted him to produce me - and he argued with me. He said what I was doing was fine, he didn't want to interrupt me or anything, that I should just go ahead and produce myself. But I was kind of insistent, I really admire him, I have for years, and he said ok, he'd love to. The Elektra album was his favorite album for awhile too, and now he's excited like a little kid. And that makes me more excited.

HP: Do you have any definite ideas about what you're going to do on this album, do you have any of your own material?

DELANEY: Yeah, I have some. I have a couple of things I did on the way down, and I have about three or four to write. It depends on how much time I'll have, because I'm going to be busy. I may not be able to do them on this album, but I don't care, because I can do them on the next album. It's good to have all original material, I realize that. But we've been working, we did four major tours this year, and I really haven't had time to catch up with myself. I think this album will help me catch up so I will be ready for the next one. And we'll get great material. Where are you from?

HP: New York City. It's not quite

(continued on page 50)

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new stars on the horizon

CLIVE POWELL, alias GEORGIE FAME, alias SHORTY.

Clive Powell became Georgie Fame who now is Shorty.

Clive Powell was a teenager in Leigh Lancashire which is in the north of England, industrial, full of the cotton industry and mining. Powell was a rocker in those days, 1959, being particularly fond of the wildness of Jerry Lee Lewis. He played locally, nothing very much, and then struck out for London.

He was playing in a North London ballroom, still doing his Jerry Lee Lewis licks and ritts when Lionel Bart walked in. He wasn't Lionel Bart, super composer, millionaire, then. He was a songwriter who had written "Rock With The Cavemen," no less, for Tommy Steele. Who wasn't Tommy Steele, superstar of family entertainment, then, either. He was Tommy Steele one of the first of the British Elvis's. That's how they used to promote local singers in those days -- the British Elvis.

Anyway, Bart said to Powell that he should go and see Larry Parnes. Now Larry Parnes was THE rock promoter and starmaker of those days of British rock and roll. He changed everybody's name to something colorful: Marty WILDE, Billy FURY, Duffy POWER, Dickie PRIDE (the Sheik of Shake!), Johnny GENTLE, Vince EAGER.

Bart hired Powell as house pianist for all his rock shows and called him...Georgie Fame. He was Georgie Fame, rock piano player, for about four years and ended up being a member of Billy Fury's backing group, the Blue Flames. Fury was a top British rocker and probably the closest there was to a real British Elvis.

But Billy wanted an image change so the Blue Flames rock was ditched in favor of studio groups and ballads with strings. Georgie Fame was without a job. All he had was another name and a rock reputation.

Georgie had been listening over the year though. He liked Mose Allison, a whole lot of blues and jazz and the singing of people like King Pleasure and Jon Hendricks, who

put lyrics to jazz solos and were very fast and tricky.

Georgie eventually landed a job at a London club with a band and started a long haul to get himself another kind of reputation. And it was different: Georgie started going into jazz, singing his vocalese (the Pleasure-Henricks stuff) and also doing West Indian material (a lot of West Indians used to club and taught Georgie their own brand of jazz).

He signed a record contract and "Yeah Yeah" (a Jon Hendricks jazz tune) was a No. 1 British hit. Since then he has sold nine million albums, been voted a top British blues artist, top jazz singer, recorded with big bands, appeared sitting in with the Count Basie Band at the Royal Albert Hall, represented Britain at Warsaw, Prague, Rio de Janeiro and Cannes music and jazz festivals, and now made his first American tour.

Only now it's Shorty -- featuring Georgie Fame. Georgie's managers feel they can start afresh with him, despite the success he had in the American charts with his own song, "The Ballad of Bonnie and Clyde."

Shorty is a group of solid studio musicians.

Colin Green played with Georgie as a member of the old Blue Flames group that backed Billy Fury. A top lead guitarist in England, he has been with Georgie off and on over the last six years. He works in the studios and also on British television. He is also musical director with the group.

Bass player Brian Odgers is another fugitive from the Billy Fury- Blue Flames days and is also now solidly in demand in the British recording studios.

Tenor saxist Alan Skidmore comes into the group from a jazz background -- his father was a top British jazz name, also on tenor. He has played and recorded with Count Basie, Maynard Ferguson's big band, John Dankworth....and also ex Cream bassist, Jack Bruce.

Drummer Harvey Burns has toured America before -- with the Jeff Beck group. He has been with Georgie a year now.

When Joe Cocker appeared on stage with his incredible Mad Dogs and Englishmen unit -- the one with a group, children dogs all over the stage -- it may have looked a mild shamble but it was being guided by one man: Leon Russell.

Leon Russell was the guy in the stovepipe hat who directed Cocker's 42 strong oufit from the piano which he left when he played his guitar and sang a couple of numbers.

Now Russell had his own album out too where he sings, plays piano, some guitar and also handles some oddments in the percussion department. A whole lot of his friends in the music world also dropped in to give an uncredited hand. ****

And Leon has plenty of friends because he has been around for some time. He has worked on recording dates with the Rolling Stones, the Byrds, Glen Campbell and Joe Cocker. He was associated with Phil Spector and played on the Spector hits from the Crystal's "He's A Rebel" up to "You've Lost That Lovin' feeling" by the blue eyed and soulful Righteous Brothers.

He was, surprise, also on Herb Alpert's "Taste of Honey", Bob Lind's "Elusive Butterfly" (whatever happened to Bob Lind, by the way) and "Tambourine Man" by the Byrds. In 1969 he left his studio musician life to go on the road as one of the early Friends of Delaney and Bonnie. Naturally he played on their early albums.

He went to England and met up with the British scene: he produced two albums by Joe Cocker, two albums by the Procul Harum, worked with the Moody Blues, Move and Georgie Fame.

Leon is also a writer -- "Delta Lady" (recorded by Mr. Cocker is one of his) and most of the material on his first Shelter Records album is his own.

**** Rumor has it that included on Leon's album are super stars Ringo Starr, George Harrison, Eric Clapton, Bonnie and Delaney Bramlett, Stevie Winwood and Charlie Watts.

BOOK REVIEW

THE WORLD OF SOUL, by Arnold Shaw
(Cowles $6.95)

Arnold Shaw is an ex music publisher who has written several books about the music business and artists. He is a painstaking researcher and his books are always full of facts that he gets from years old copies of music magazines and other papers. This, plus his own experience working in the field -- he was a music publisher during the rock and roll heyday -- make his books interesting.

The World of Soul is subtitled "Black America's contribution to the pop music scene" and Arnold starts with country blues and bottleneck bluesmen and goes right up to Aretha and Jimi Henricks. He takes in the jazz singers, has a long chapter on black pop of the earlier decades (Ether Waters, Al Hibbler, the Inkspots, Lena Horne and so on) and discusses the rhythm and blues boom over many pages.

Arnold makes an interesting claim that "Sh Boom" was the first major rock and roll hit. He tells the background behind it: "Rock and roll history was also made by a short lived group called the Chords whose seminal record released appeared on the Cat label, an Atlantic subsidiary that also disappeared after a brief existence. Insofar as I can recall -- and I was personally involved in the 'Sh Boom' story -- Atlantic executives did not know what to make of the record cut by the Chords. They felt it had something. But what? And if it was a bomb, as appeared likely, why tarnish the highly respected Atlantic name with a dismal flop?

"But 'Sh Boom' was not a flop. It literally made history. For one thing it was a studio written song, a practice adopted by many of the rock groups of today. The record label...contains five names as the author-composers. They are the names of the Chords.

"Cut in March, 1954, 'Sh Boom' quietly sailed to the top of Los Angeles charts, outdistancing the Gaylord, Perry Como and the Four Aces, top selling pop artists of the day.

"I went to the Atlantic execs and tried to purchase the song. They would only sell 50 percent of it and I plunked down $6000 of Hill and Range's money (my company) for the slice. Within days or weeks the same fact that had moved me, motivated Mercury Records to cut the song with a new young group from Canada. They called themselves the Crewcuts and their cover disc of 'Sh Boom' became a smash in the summer of 1964."

Arnold points out that this was before all the early rock and roll hits like "Dance With Me Henry", "Tweedle Dee" and "Sincerely" and anticipated "Rock Around The Clock" by Bill Haley and his Comets by a full year and Elvis Presley's first record hit, "Heartbreak Hotel" didn't make the top of the hit parade until May 1956.

Therefore, claims Arnold, "Sh Boom" was the first rock hit.

There was another factor concerning this record that Arnold touches upon. Cover versions. And the fact that the Chords were a black group while the Crewcuts were white.

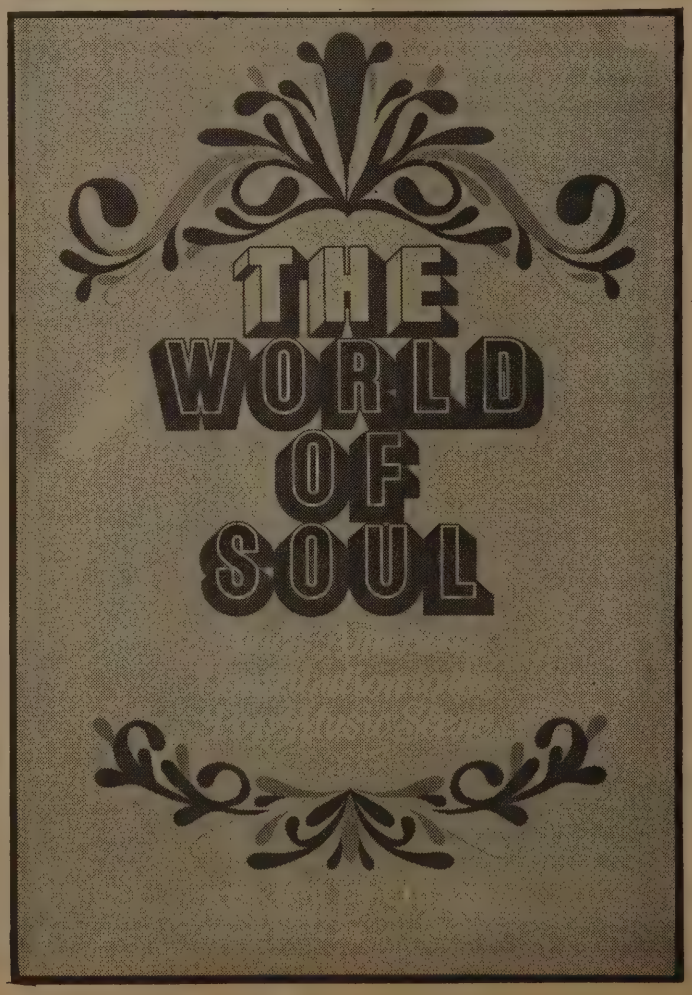
Says Arnold: "Beginning in 1954 and continuing into 1955...r & b artists kept losing hits to white pop artists who covered them."

Apart from "Sh Boom" Arnold lists "Sincerely" (the McGuire Sisters covered the original Moonglow record), "Shake Rattle and Roll" (Bill Haley covered Joe Turner), "Tweedle Dee" (Georgie Gibbs covered LaVerne Baker), "Dance With Me Henry" (Gibbs covered Etta James), "Seventeen" (Fontane Sisters covered Boyd Bennett), "Ko Ko Mo" (Perry Como covered Gene and Eunice) and "Piddley Patter Patter" (Patti Page covered Nappy Brown).

But Arnold points out that the small labels welcomed cover versions. They owned the publication rights to the song usually and they made up in royalties what they lost in original sales. Song writers also benefited this way.

The black artists were the losers though, apart from the fact that a cover would help the original version. Only when the white public was able to accept the black artist did this practice fail to make headway.

It is sidelights like this that make "The World of Soul" an interesting book. It's ideal as a reference also.



THE NASHVILLE SOUND: BRIGHT LIGHTS AND COUNTRY MUSIC
By Paul Hemphill (Simon and Schuster, $5.95)

Paul Hemphill has written a good book -- it also happened to be a good book about country music and Nashville in particular. He has taken a long look around at the good ol' boys in Music City USA and not just in the recording studios and the lush, plush offices of the music publishers on Music Row, Nashville, symbol of the fact that Nashville is now the third most active and important recording center (after New York and Los Angeles) in America today.

Paul Hemphill has also been talking in the bars, backstage and in the dressing rooms on long tiring one nighters with the country musicians -- an average tour for an average country artist works out at something like 20 one nighters in 24 days, just as hard a grind as your average rock group.

The author has also talked to the country music millionaires (who think in terms of private jet travel from gig to gig) like Johnny Cash and Glenn Campbell, although he has some things to say about Campbell's brand of country music. And also to DeFord Bailey, Nashville bootblack. DeFord was one of the first stars of the "Grand Ole Opry" show, the top country program that has been the Fillmore, Carnegie Hall and Yankee Stadium in terms of prestige to country music since 1925 until the present day.

DeFord Bailey was apparently the very first artist to record in Nashville, according to Hemphill -- he cut eight sides for RCA Victor on October 2, 1928. DeFord left the Opry show, bitterly complaining about his treatment and is now a bootblack..resisting all attempts for one reason and another, to get recorded. He is still "pretty bitter", says the author. DeFord is also black.

Naturally in the book there is a lot of talk about the Nashville Sound, that in the late 1950's started the music boom in the city.

Paul Hemphill puts a lot of the praise for pioneering it on mild mannered, quiet guitar picking, Chet Atkins who came to Nashville in 1947 and ten years later was made head of the RCA Victor company's operations there.

Says Hemphill: "Atkins took over in 1957 when country music (all music in fact) was buckling under the throbbing onslaught of rock 'n' roll. Hank Williams had gone, Elvis Presley had come, and all of a sudden the tried-and-true "hard country" formula wasn't an automatic winner any more. Sales

(continued on page 62)

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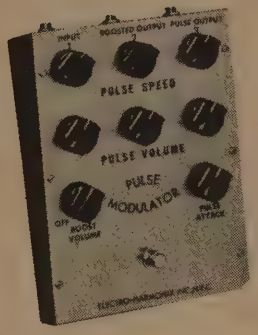

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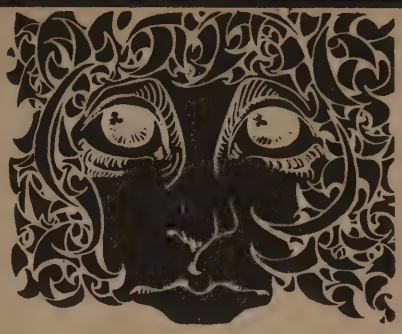

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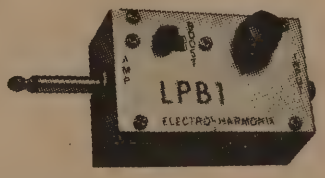
EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



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(continued from page 45)
human...have you spent a lot of time there?

DELANEY: I can't. It drives me crazy. I go and spend a week there and feel like I've spent a month. It's funny about New York, if you're a theater-goer or a movie-goer, it's the place to be. Or if you really like entertainment you can get it in a cab. If I lived that fast though I'd be old in a week. I need a little more freedom than that. L.A., where I live now, in the Valley, that's even getting out of hand now. By the time you get up in the morning have a cup of coffee and throw up, it's night already!....you don't get anything done, it's so fast. I like to relax and think a little bit, and I've been able to think more here - I've got about ten songs to write now and I didn't have any when I came here. I can think for a change, and get away from that business.

HP: Do you and Bonnie have the same musical tastes and opinions?

DELANEY: Yeah, it's really strange, the highest note I can hit is about the highest note she can hit in harmony over me. Our ranges are perfect.

HP: Do you do your own arranging?

DELANEY: Yes.

HP: Does she do any writing...

DELANEY: She's just written two songs, and I was just amazed. They're a couple of the best songs I've ever heard. I was just amazed. They're great. She wrote the words, she doesn't play guitar and that makes it difficult. I put the melodies to them, but the lyrics that she came up with are so down home, so Mac Rebennack..say it like it is songs. And I was really thrilled.

HP: What about the musicians you had with you, there was a story that they left you to go with Cocker because they would get more money?...

DELANEY: No, they were making more money with us....If I had the time and I didn't have obligations to other people, I could sit around and wait for them to come back from the tour. Unfortunately, I don't have that time. I have to be honest about it, I was a little bit bitter because they left without notice, I was a little bitter, but then again I'm not, because what can you say to a man, we'd come back after four major tours, tired, like I like to work, there could never be enough work for me and a couple of musicians in the group just didn't like the work that much. They'd rather do one tour, come back and relax awhile. I'm here to work. I like to work and that's what I want to do. And I feel that I overworked them a little bit, and that another thing is they're gypsies, like I said before. We were getting prepared for this other thing we were going to do, Joe's in town, he had split with the Grease Band, he was in town to cancel his tour, so Leon said let's put together all the musicians we can find in town and go do the tour. There are about 42 pieces on stage.

HP: Do you feel that this is what the pattern will be, a lot of musicians joining each other to play together, like when you were in England and Eric Clapton and George Harrison joined you?

DELANEY: Well that got it started. The thing is, I've had people say, you guys started people sitting in with each other...that's not really true. We started in a way that it got to the public first, you know. But where I'm from, Mississippi and Memphis, it was almost an insult if a good musician came in and you didn't ask him to sit in with you. People never heard of this when I got to California, and they thought it was the greatest thing they had ever seen. But I wasn't trying to start a trend. I had no intention of that at all. I was just having fun. And all of a sudden it developed into something that all the reporters started picking up on and saying, well-you've got a gimmick - it was not gimmick at all, George Harrison came to Albert Hall with Ringo, and they were standing in their seats just like everyone else, it was amazing, it was beautiful. When we got through he came back and he gave me a guitar that's like one of a kind. He said, "Here, you gave me something, I want to give you something".

HP: What kind of guitar was it?

DELANEY: It was a Fender, the guitar he's playing on that white album, rosewood Fender, and he said here, you gave me something and I want to give you something, and - we had chartered this bus to take us on the tour, also Billy Preston was in town - so he (George) said look, we don't have a session booked to do Billy's album until your tour is over. So he said if you come and pick me up tomorrow I'd sure like to go on the tour with you. I said o.k., so next morning, about eight o'clock in the morning I went to his house, got him out of bed and he rode on the bus with us for the whole tour ...went to all the countries with us, sang at Liverpool, went to every show - at Liverpool he sang "Everybody's Trying To Be My Baby" - it was fantastic. Billy Preston went with us, and when we got back we went into the studio and played on Billy's album.

HP: Well if you did start a trend it was a nice one. It seems natural that musicians should all play together...

DELANEY: Well, we didn't mean to, we would just be sitting around in a place in L.A. playing, and there's one club where we really like to play called the Brass Ring, that's the best place to play when we need to tighten up the band, so like Jimi Hendrix came out one night and sat in on guitar, and one night it was Steve Stills, and it just got to be.... that's why I don't have a guitar player to this day! Cause every night a different guitar would come in and they knew our songs, they had heard our album, and they had no problem of how to play them. We didn't change our repetroire at all because they sat in, we just did our own thing. So we didn't need a guitar player...Dave Mason came into town and he played with us a year. And then Eric came along, and he played with us awhile, and still I don't have a guitar player!

HP: Do you feel pressed to get one though?

DELANEY: Now I do, because I feel like I'm obligated to, those musicians are always welcome to come and sit in, but I feel obligated to the other musicians in the group. Obligated to have a full band all the time. But it's going to be a problem I can see, finding exactly the right guitar player. Because Eric plays guitar exactly the way I do. Only difference he plays more of it. But we play exactly alike. And to find somebody who plays and thinks like I do, it's really hard. It was just a coincidence that we thought alike on an instrument. It wasn't something we were trying to do, it just happened. Eric Clapton is perfect for this group, but that's another story.

HP: What do you think about the live music scene, like in New York there's nowhere to play really except Fillmore and Unganos'....

DELANEY: Well, it's the same everywhere, there's places to play, but it's so bad acoustically that it's not a pleasure. Only reason I work in nightclubs is for the pleasure of it, because there's certainly not enough money in it. We have a bar tab of about five hundred dollars a week! It's a big band! When you get off the road you need a place for a band to go and tighten up again, and there's not enough places to go. On all those terrible live gigs you play only by instinct, because you can't hear. All those sound systems used by those promoters are really terrible, they're cheap sound systems, - we're building our own so we won't have that problem. But it's a drag, and you play by instinct, and if you're not tight, the people wonder what happened with you....like in Toronto recently, that was the worst gig we ever played....

HP: What about Madison Square Garden last year?

DELANEY: Yeah that was hideous ...that was the worst.

HP: But you rallied on...

DELANEY: The p.a. system- that was the same p.a. that they announced boxing matches over, we had our own system sitting at the side, they wouldn't let us bring it in. Hanley Sound, was ours, and rules of Madison Square Garden...

HP: Madison Square Garden is good for elephants...

DELANEY: I always feel that the

people get cheated. In Toronto the new band couldn't hear what I was saying, so they couldn't take cues. Finally the p.a. system just broke down. We had to get off the bandstand, people refused to leave. They fixed the p.a., we came back and played a couple of more numbers before the lights went on, they had a curfew, and people still were not going to leave. So we went back on, but can you imagine how frustrating it was to us.....the worst, terrible conditions. But it's all greedy promoters. And they'd better learn that in order to make money in the future, the gig today better be good.

HP: How do you feel about festivals- rock festivals?

DELANEY: I don't like them. I like the idea of them, because to me the idea of them isn't the music, because you can't hear anyway- the idea of them is to be with people like yourself. Because when you're three miles back you're going to hear an echo. But if the music's what brings them together then that's fine- but it's not good for a guitar player.

HP: Do you like going on the road?

DELANEY: I love it. Except for the flying part- I hate that!

HP: What records do you listen to?

DELANEY: I try and listen to everything new that comes out and see where people are at, you know, I hate to sound critical or anything, but I haven't heard anything lately that impressed me. We were talking about this last night, and Jerry was talking about songwriters, and getting material, and I said - well, the strangest thing is that I haven't found anybody who's stuff I've liked as much as mine! I don't know how that sounds, but I really like my writing better! Like - I feel that if people have songs they like, they do them themselves, and the songs they send out to other people are rejects! I can hear that right away- they're not fooling me, I do the same thing! Not that I like my writing more than anybody's- but I like it better than most people's!

HP: One last question - Bonnie is NOT Mary Clayton, right?

DELANEY: No, I've used Mary Clayton on sessions, and the way that whole rumor of Bonnie being Mary Clayton got started was that there was a guy from "Rolling Stone" I believe, and another guy on a Rolling Stones session that Bonnie and I were on, and Bonnie was really hoarse, and we had a concert that night, - and they had so many retakes, finally they did a take, and Bonnie was too hoarse and she asked them to not use it. So they called Mary Clayton in to do it. The thing that mixed it up was the reporter was there when Bonnie was there, and then left, and Mary Clayton sang the same notes. Also on the Joe Cocker album Bonnie and Mary's names are both there for doing background, and everybody began to think that we were playing a game because of contracts or something, but that wasn't true

HP: Are you and Bonnie on a lot of albums that we don't all know about?

DELANEY: Quite a few! Yeah, I did some in England...we were invited to do the next Beatle album, which was quite an honor.

HP: George is really into some good things.

DELANEY: I think that he's the one who's keeping the name Beatles alive, the most soulful one in the bunch...

HP: Stuff he's doing with Billy Preston and Doris Troy...too bad it'll take so long for them to get appreciated...

DELANEY: Well, let me tell you something. I sat and wrote some songs with George, and it's amazing. People across the world, their heads are just like our heads. We dig out songs, dig out lyrics-- and I can't believe it. He's got songs- about 80 or 100 songs that nobody's heard, they would just flip you heard, they would just flip you backwards. And he said that he has got to record them. And I'm going to do some of them and I think he's going to do some of ours. We have quite a little relationship going. ☐Questions asked by Lisa Robinson, answered by Delaney Bramlett.

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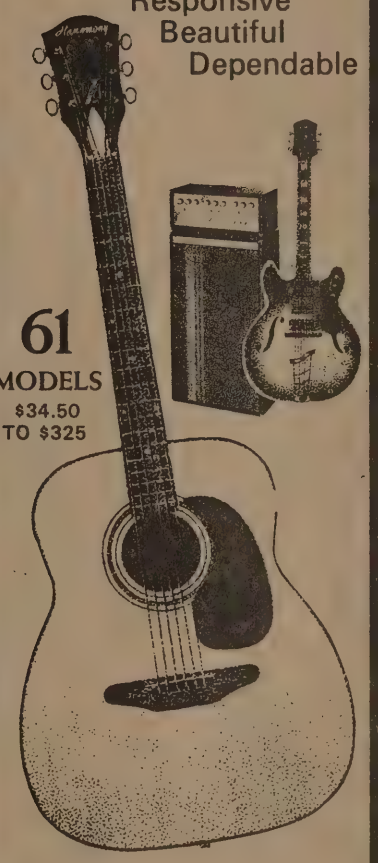

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HP11

(continued from page 11)

It is essential they arrive early too - it takes them three and a half hours to set up the equipment and test it properly. Taking it down and storing it back in the truck doesn't take as long – only one and a half hours.

"It's easier now," says Pete, "because Townshend is more or less over the guitar breaking phase, just every so often when he's really into something or the audience is grooving along with him, will he break it over his head or something. But he never kicks his amps over.

"And it's a good job that things are made as easy as possible for the Who because they really don't like staying away from home too much. Townshend is quite happy messing about in his eight track recording studio he's had built into his house. This is where he makes his demo discs for the Who material.

"These are quite fantastic, he plays all the instruments and even made a demo of all the material from 'Tommy' playing everything himself which is nothing short of fantastic when you hear it. They recorded their single 'The Seeker' there and the new album is also a product."

But the last album, "The Who - Live At Leeds" is a location recording, made during a concert that the group did in a smoky industrial town in Lancashire, right in the north of England. They tried to get an album together of the first American tour but it didn't work out despite the fact that every concert they did was taped.

Apparently it was just too much to sift through – the job was too big. So they hired a mobile recording unit and did the trek to Leeds....

This last American tour will see, probably, the last of their "special venue" concerts where the group play at prestige ridden halls. They played top classical opera houses all over Europe and made history as the first rock group to play at the Metropolitan Opera House in New York.

"It's an interesting scene," confessed Pete Rudge. "You see the rock people, all dressed loosely and smoking away, arriving at these places that usually only see either dark suits or evening dress.

"The ushers don't really know what to make of it all – that's where you see the real generation gap." □ Ian Dove

Keith Moon, the Who's drummer and one of the more extrovert people in rock.

Who's Roger Daltry with the Fifth Who, superroadie who gets chauffeured around, Bob Priddon.

John Entwistle provides a sturdy foundation for the group to build on

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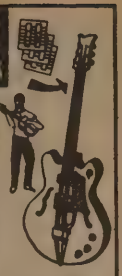

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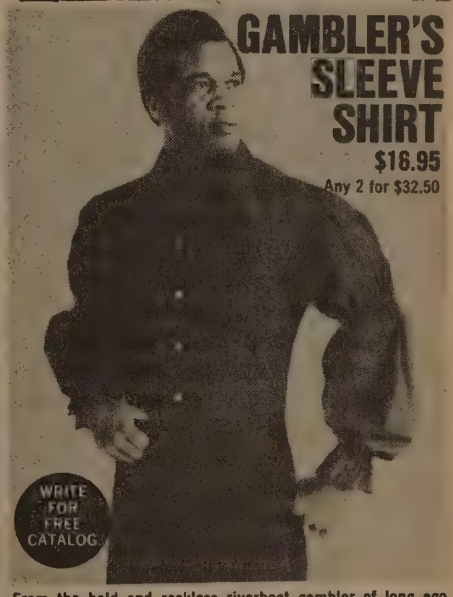

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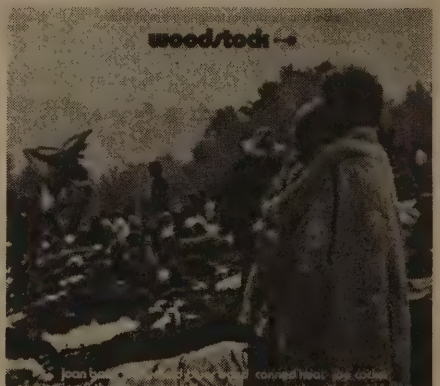
platter chatter

WOODSTOCK. The Woodstock experience is captured on a three album set (cannot be purchased separately) that is basically the music from the soundtrack of the Woodstock movie with a few more artists who were at the place but not in the film (Jefferson Airplane, Butterfield Blues Band) It's a distillation of three days of music, 18 hours of it per day, and makes an impressive documentary of a weekend that shook America. The documentary aspect is heightened by the addition of crowd noises -- there's a beautiful rain chant and Max Yasgur, who owns the place has a few words. Everybody is there, Havens, Ten Years, Who, Baez, Sebastian, Sha Na Na -- everybody right down to Hendrix and his spaced out "Star Spangled Banner" (Cotillion SD 3-500).



LIVE AT LEEDS. The Who's live recording is just that: pounding in-person excitement of an unfrilled rock group who push into "Summertime Blues," "Shakin' All Over" and probably the best version of "My Generation" you'll hear. There hasn't been any attempt to clean the record up: it's all here some occasional faulty sound balance, some bum notes from the group, all rough energy and above all, life. (Decca DL 79175).

SIT DOWN YOUNG STRANGER. Gordon Lightfoot has another folky-rocksy aware album that shows why he is one of Canada's top artists. He has backing help from some interesting names -- John Sebastian, Van Dyke Parkes -- although it is really Gordon's own trio that takes the main load, and his own material. (Reprise 6392).

JOHN B. SEBASTIAN. This is a long awaited album from one of the brains of the Lov-

ing Spoonful. It is thoroughly recommended. Sebastian takes a wry look at his life and brings in a lot of welcome humor into the situation (The Spoonful were always a fun group) and then is able to sock it right in with some unsentimental romanticism ("The Room Nobody Lives In") Helpers in the background this time include, Stills, Nash, Ikettes, Crosby. (MGM SF 4654).

WAR. Eric Burdon debuts his new group, eight strong and noisy, and comes on like a soul brother number 82. It works only part of the way, like his "Tobacco Road" which starts out boring but eventually works its way inside you. Part good, part prententious. (MGM ST 4663).

GASOLINE ALLEY Rod The Mod Stewart's album is good unpretentious rocking around. He keeps his lyric images tight and simple, nothing overblown("Country Comforts is down to earth, and contrasts neatly with a salute to Eddie Cochran in "Cut Across Shorty" The current Small Face singer and ex-Jeff Beck group member is in strong form and the Faces back him on a couple of tracks.

FIRST STEPS Rod appears this time as regular member of the Small Faces (or Faces as they prefer to be called), even playing banjo on one cut. The music is the same simple uncompromising rock gear and their recent American tour should help promote this even further (Reprise 1851).

HOT TUNA. This is Jack Casady and Jorma Kaukonen taking a quiet reflective look at some traditional blues and jazz material ("How Long Blues", "Winning Boy Blues") and some original material from the same root, all low keyed, accoustic and harmonica ridden. It all evokes the mood and the original artists (RCA LSP 4353.)

Jack Casady and Jorma Kaukonen, well known names who combine to make a gentle, bluesy Hot Tuna album.

BLACK SNAKE MOAN The genuine blues article is heard here with Blind Lemon Jefferson, a blues singer and guitarist who has influenced everyone from B B King to John Hammond Junior, and some tracks he first recorded in 1928. As these are vintage tracks they have not been cleaned of surface noise as much as possible but thankfully not "blessed" with simulated stereo. Hard to listen to maybe, but the rewards are many. (Milestone MLP 2013)

OUTLAW Eugene McDaniels (who used to be a pop hero, Gene McDaniels with hits like "Tower of Strength" and "100 lbs of Clay") is now a caustic singer who gives an unvarnished commentary on the contemporary scene with tracks like "Silent Majority," "Welfare City," "Sagittarius Rad" and so on. It is as powerful as it is surprising. Tough Talent. (Atlantic SD 8259).

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(continued from page 8)

"Heart Full of Soul" which was one of their early ones with Eric Clapton playing a slight fuzz guitar in parts and "White Summer" which was one of their later efforts with Jimmy Page getting a sort of sitar sound out of his guitar. Later when Page formed Led Zeppelin, he did a song "Black Mountainside" which is practically a copy of it.

The Yardbirds aren't around anymore officially as a group but ex-Yardbirds are all over the music world. Of course the best known are Eric Clapton, Jett Beck and Jimmy Page but now vocalist Keith Relt and drummer Jim McCartey have formed a group called Renaissence which is into some good stutt. This group is produced by Paul Samwell Smith, who was the Yardbirds bassist. So six ex-Yardbirds are still around and I think that the memories of them and their influence in rock will long be remembered.

Long live the Yardbirds!

Gary Pteifer
Whitestone, N.Y.

Dear Editor,
Perhaps you don't know that youth in Poland is very interested in modern music. Perhaps we know more about news in the world of modern music than youths in other European countries.

As I write, the Beatles "Oh Darlin" is at the top of the Polish official hit parade, followed by Fleetwood Mac's "Oh Well" and H. Frachoviah's "Za Mna Nie Ogladaj Sie" which is one of six Polish records in our top 20.

I am a musical broadcaster on a small university radio station and I made quickly a mini enquiry sheet among our students to find out the most popular groups.

They were: Blind Faith, Cream, Jethro Tull, Vanilla Fudge, Jimi Hendrix, Fleetwood Mac, John Mayall, Otis Redding, Jetterson Airplane, Canned Heat, Beatles.

Polish music is very good too. It is unknown abroad but the Niemen Enigmatic is really one of our best soul people. Other Polish groups, Breakout, ABC, Jamble, Maryli Roowitz (called the Polish Bob Dylan) are very interesting too.

If there are any boys and girls who could help me in my job as a broadcaster and who want to know about Polish music, please write to me.

Zbigniew Babula
Biakystok
Kolejowa, 16 m 59
Poland

Dear Editor,
I would like to pay tribute to the great guitarist Brian Jones. It is now a year since he passed away and he gave the world what he loved most. Let's show him that we still remember him. Please print this to show other Stones fans there is another loyal Stones fan.

Jon Flick
Redlands, Calitornia

Dear Editor,
When the Rolling Stones did their U.S. concert tour someone plugged into their amps and released an illegal live album called "Live-r Than You'll Ever Be." What I want to know is how I can get a copy ot this record. Money is no object.

Mark Alexander,
Decatur, Ill.

Editor's Note: This album was one of several bootleg LPs that appeared on the market. The record companies justifiably started sueing record shops who stocked and sold them because not only did the record company lose money but the artists themselves were being deprived of royalties.

Dear Editor,
I just want to reply to Denny Niemiec's letter about Bruce Palmer. Sorry Denny but Bruce is here in Canada with Luke and the Apostles not with Crosby Stills Nash and Young. Luke Gibson, formerly of the now defunct Kensington Market, has his own group, Luke and the Apostles and Bruce plays bass with them. Perhaps some ot you have heard of Kensington Market. They were a Toronto group produced by Felix Pappalardi, now of Mountain. Due to great problems they had to part company. It kind ot makes me wonder what New York does to a group. Too many of our Canadian groups and many American ones as well, have just fallen apart in New York.

Our Motherlode went through a very bad scene in New York and were going to call the whole music business quits but they got it all back together here in Toronto and are cutting a new LP for Revolver Records.

Another very popular group in Toronto is a group from Phoenix, Arizona. They are one ot Frank Zappa's discoveries and are called Alice Cooper. They have the most exciting stage show since Arthur Brown.

I'm glad that despite John Lennon and his FREE peace festival that we are going to have one anyway in Ontario. That's good to see.

Doug Blake,
Willoudale, Ontario,
Canada.

Dear Editor,
I'd like to support a famous group that was once very popular and that's the Monkees. For some reason older teens, or most of them, have rejected them and labeled them as teeny bopper stuff. I am 17 and still tind enjoyment in much of their music.

Granted a lot ot it is a return to the bubble gum days of "I'm a Believer" and "Last Train To Clarksville" but quite a bit of their recent stuff has been exceptional. Not many realize it but their progression trom a teeny bopper sound to more ot a sophisticated one has been going on since their third album. Compare "Headquarters" (June 1967) to the first two (Even Mike Nesmith admitted "More ot the Monkees" was bad) and you may see what I mean. "Pices Aquarius Capricorn and Jones Ltd" (November 1967) has some excellent material on it, such as Nesmith's "Don't Call On Me" probably the most beautiful song they have ever done. In tact Nesmith is responsible tor most ot their best material and always has has been.

The soundtrack to their motion picture, "Head" (December 1968) contained what most critics considered their best single release up to that time, "As We Go Along"/"Porpoise Song", which for some reason did not sell at all.

I suspect it was because most kids were content to listen to those putting the group down instead of the record. Their new albums, following Peter Tork's departure show them at their best. The Monkees have consistently told reporters they are trying to create their own sound; most of their past stuff was created by others. Believe me, they deserve a chance.

David R. Greenland,
Rocktord, Ill.

Dear Editor,
When someone says that Iron Buttertly is a heavy group I start to wonder what age group they are trying to convince. Iron Butterfly is about the most successful fake group since the Monkees. Their supporters are trying to make them into another acid rock group trom California and are trying to tie them in with the Grateful Dead, Jefferson Airplane, Quicksilver and other true acid rock groups.

The Butterfly's most famous song (you know the one I'm talking about) was nothing but one crummy phrase of music repeated over and over with a belly dance type drum solo thrown in. And the lyrics....how simple can you get? "Inagaddavida means I love you."

Yet this over rated record is still popular after a year or so after its release. What's America coming to?

The best groups are from England, like the Beatles, Stones and the Cream. And ot course England is still providing us with groups like Led Zeppelin, and Jett Beck but the music is changing for the worse.

It's a shame that the original blues musicians trom the South can't compete with English blues, especially when they write a lot of songs the English groups play. But they just don't have the right style anymore. The English brought their old blues ballads up to date with distortion, feed back and other special effects.

Now it almost seems that old jazz trumpeters and sax players are making it like Blood Sweat and Tears and the Flock. To me it sounds like what my parents like and it is good wholesome music but it's nothing near any kind ot blues or rock. Whatever happened to the real rock like Blue Cheer, Cream and the Jimi Hendrix Experience. They are all gone now.

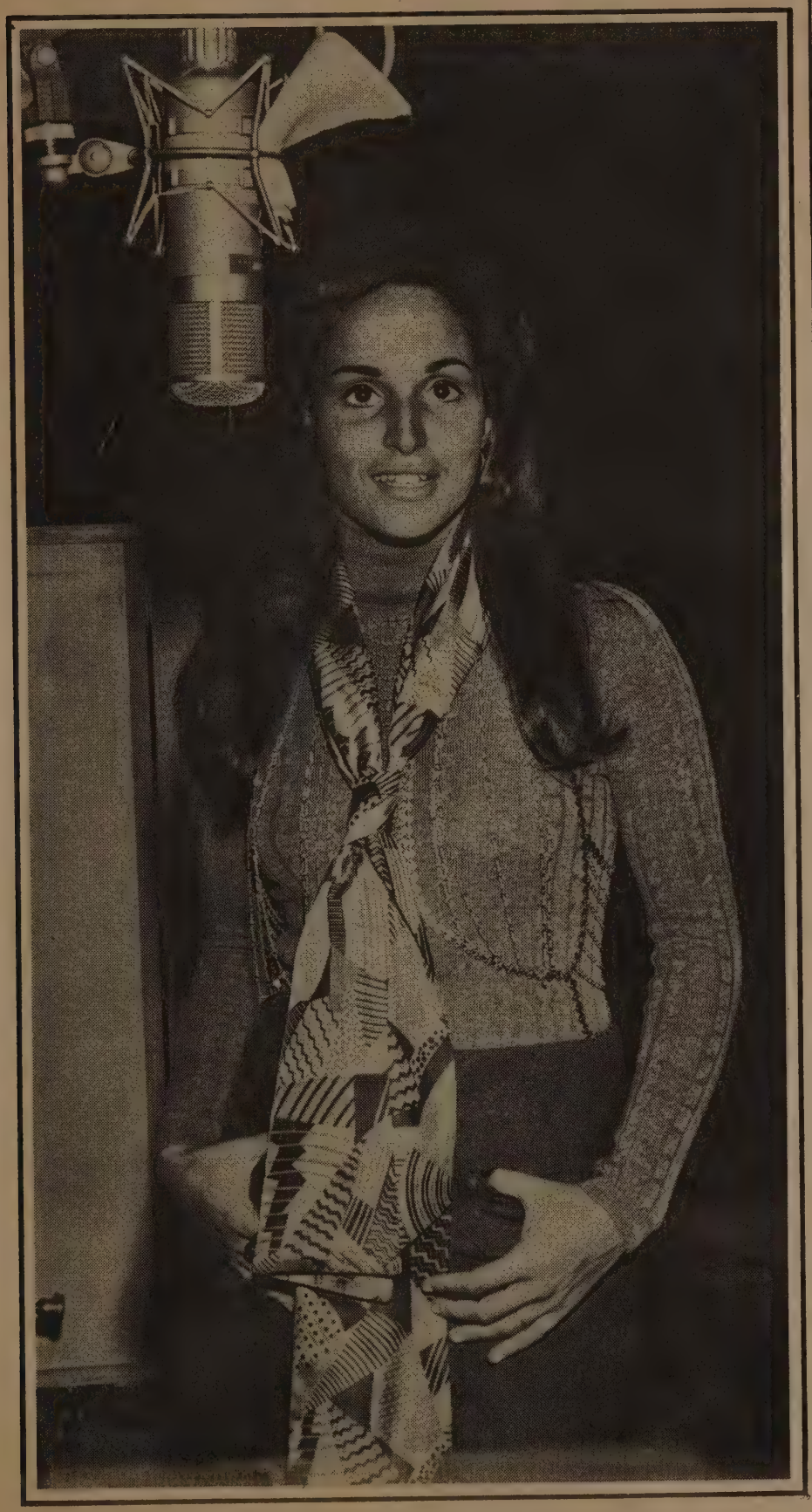
Steve Johnson,
St. Louis, Missouri.

(Ed: So let's hear it from the rest of you. Is Steve Johnson right or wrong?)

(continued from page 14)

tracks as singles. Now this is not singles material – it's material the group didn't want, rejected, as single material.

"If music was more like 'Sugar Sugar' the world would be a more peaceful place." ☐ Ian Dove



Toni Wine – session singer starting solo career.

NASHVILLE BEAT

by Tex Clark

Tex Clark

Nashville is booming with recording artists, JAMES BROWN just a few weeks back cut his first Nashville session at Starday . . . CARMINE GAGLIARDI has a hit album called "After All Those Many Years, this album is POP, and easy listening, so dee jays contact his agent for your copy KATHY SCOTT 110-23 63rd Rd. Forest Hills, N.Y. 11375 this is one of the best sounds in a long time, and will get many requests . . . CAROLYN WATTS just did a gig with ROGER WILLIAMS recently, all dee jays playing organ music, Carolyn has a country-organ album, contact her at 301 Fairmount Drive Greenville, S.C. 29605 . . . also don't forget the CLOUDS they will have a new record out soon, they can be reached by getting in touch with Spencer Stein 1623 Kinsella Belleville, Ill. 62221, and our friend WIL BANG P.O. Box 947 Wake Forest N.C. has a new disk out for the asking. We try and plug as many folks as we can via these columns, but please remember we can't get everyone in, and we only have a limited space, but we will continue to plug as many new and old artists, we much as we can, we will also run about two pictures each month, to help expose the new talents so they will gain a place on the charts, dee jays, we also appreciate your plays, and writing to these people, it is with your help, we get the charts and air play, we thank you so much . . . for good promotion coverage on your record, see Brite-Star ad at the bottom of this page, or if you are planning on coming to Nashville to record, see Brite Star for the best in promotion and publicity coverage, and remember always deal with a union label, like K-Ark as if you don't you won't be able to get your record played . . . send all material for this column, and records for review to TEX CLARK 728 16th Ave. S. Nashville, Tenn. 37203 . . . DUSTY CARLSON a new artist, with a great future has a New K-Ark record out, drop Dusty a line at Apt. 2E Hilcrest Apts. 1927 6th St. Ashland, Ky. ask for his new record, he also has some pictures for his fans.

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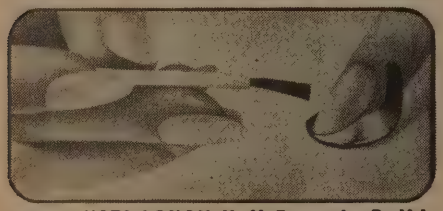

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(continued from page 27)

On a parting note, Denny said that Air Force is now in its second phase of development, tight musically and settled personnel - wise.

The people who saw them in phase one should come and see them in phase two. And rejudge.

Ginger Baker himself says: "We are playing the sound of the Seventies. It looks like a lot of wild men when you just see the names listed on paper and probably no one could get them together on their own. But this is a cooperative thing and its amazing how much we get done together.

"The encore at the Albert Hall gig, "Doin' It" is the other side of our "Man of Constant Sorrow" single and it is an example of what I mean. We had no idea what to play when we went back the third time so we just started jamming. That was what came out. The great thing is that some come and some go but the band just goes on getting better and better. I can't see where we are going to stop."

About Stevie Winwood's departure to reform Traffic, Ginger commented: "Steve wanted to do some of his things and Denny just took over. Denny is singing better than I have heard him before." ☐Nick Logan

Denny Laine with singer Jeanette Jacobs -- Laine is second in command, Ginger's Air Force.

Chris Wood, amplified flutes.

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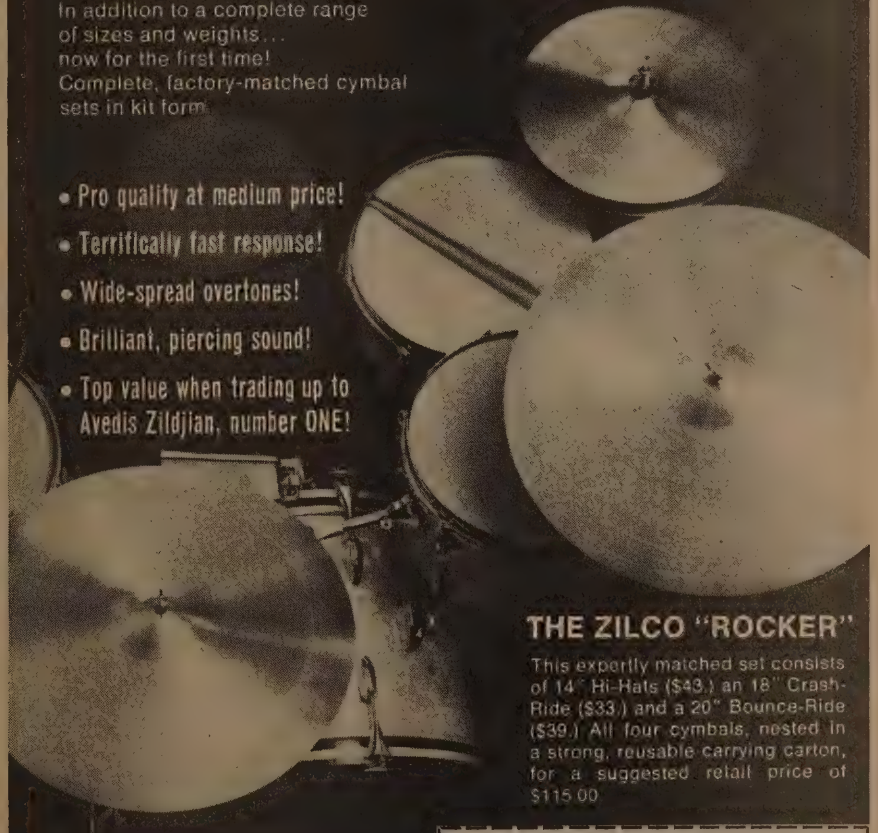

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READERS' REVIEWS

"McCartney" album
By Paul McCartney

After I first played through the album I realized that I didn't listen to it right. I had tried to listen to it as if the Beatles had recorded it, not Paul solo. The second time that I listened, I heard what Paul himself had to offer, which I found out was a lot.

The record itself contains 14 selections, all composed by Paul, five of which are instrumentals. Both sides are as well performed as they are written.

The first side opens up with the mellow voice of Paul in a topical number, **"The Lovely Linda"** apparently written for his wife and then goes into such numbers as **"Every Night"** which has definitely been inspired by Nashville spirits, **"Junk"** which describes the tidbit lyric but has a really nice blues tune, and **"Man We Was Lonely,"** a sort of country blues song sounding somewhat like the early Beatles.

The second side contains really great instrumental, **"Momma Miss America"** and **"Kreen-Akrore,"** a four minute drum solo. Also on this second side is, in my opinion, the best song on the album, **"Maybe I'm Amazed,"** a blues-rock number which would probably soar sky high in the charts if cut as a single.

The front of the record shows a bowl full of spilled cherries while the back is a photograph of Paul and the newest addition to his family. The record opens up to display a collection of photos by pro-photographer wife Linda Eastman. But what is that silhouetted against the sky in the upper left hand corner? If anybody has any suggestions I'd like to know.

Greg Stephens,
9 Morris Lane,
Texarkana, Texas 75501

Editor's Note: To me, it looks like a big rock sticking out against the night sky on one of the tropical islands that Paul, Linda and the kids spent their vacations. Can anybody read symbolism into it -- Beatles and/or members of Beatles and their album covers are full of symbols, it seems.

"Uncle Meat" album
Mothers of Invention

This album isn't very new but so very few people have gotten into it that the word must be spread. It contains some highly complicated music. It is probably the best Mothers album because it contains all the elements that make their music so great: rock and roll, classical, jazz and humorous satires.

"Uncle Meat Main Title Theme" and **"Variations"** are very skillfully done while **"King Kong"** and **"Dog Breath"** are musical masterpieces. Zappa says the middle section of **"Dog Breath"** has 40 tracks built into it. **"The Air"** and **"Electric Aunt Jemima"** are greasy rock and roll numbers with hilarious lyrics. Go out and do yourself a favor -- get into the Mothers' music.

A.G.H.
Montreal, Quebec

Editor's Note: Maybe when Zappa's long, and long awaited movie -- all right hours of it -- finally gets into the movie houses, this album will get a further push. Alot of the music is contained in the film. Incidentally Frank and the Mothers are still getting together for occasional concerts so maybe it isn't the end of one of the scene's most inventive musicians.

"Live Cream" album
The Cream

"Live Cream" is a dream come true for us Cream fans. I have really missed them since they broke up and all hopes for another album were gone. But I guess Atlantic-Atco got a money making brainstorm and decided to release these they had in the can.

The first side consists of a 10 minute live recording of **"NSU."** Clapton gets it on in this one more than any of the other songs. Really good. Then comes a seven minute version of **"Sleepy Time Time"** also recorded live, of course. They are all live except for the last song on side one, **"Lawdy Mama."** It has the exact same backing as **"Strange Brew"** and only the words are different. Strange indeed - probably a reject from another album.

Side two opens with a classic 15 minute version of **"Sweet Wine"** and closes with **"Rollin and Tumblin!"** The latter is disappointing, not being up to the studio version.

Funny how all the live cuts were from the same album **"Live Cream"** (their first). Another thing: on this one they don't have to scream as much as they had to on **"Wheels of Fire"** or **"Goodbye"** Bruce lays down those vocals just fine, only it is much easier to hear him. A better PA system I guess.

The liner note doesn't say where it was recorded but my guess would be the Fillmore in San Francisco. That's just judging from the great cover shot of them ripping away on stage with red, green and blue spotlights shining down on them.

Please include my name and address so all the Cream, Dylan and Beatles fans can write me.

Pete Howard
550 Mimosa Street
Morro Bay, California 93445

"Morrison Hotel" album
The Doors

The Doors have probably received more bad publicity than any other band, mostly because of the tendency of the public to blow rumors, whether truthful or unfounded, way, way out of proportion. Jim Morrison is the perfect example.

Yet I have always been of the opinion that the Doors play some of the tightest and most original rock music. Upon listening to **"Morrison Hotel"** I remain firmly of that opinion.

Robbie Krieger, John Pensmore and Ray Manzarels are each excellent on their respective instruments and Jim Morrison is one of the few distinctive vocalists in rock and roll. He can sing the blues raunchy or seductive as in **"Roadhouse Blues"** and **"The Spy."** He can sing the trademark music of the Doors as in **"Waiting For The Son"** and (though it may be a surprise) he can handle ballads extremely well as in **"Blue Sunday"** and **"Indian Summer,"** one of the most beautiful rock ballads I've heard.

Doug Collette,
Manchester Center, Vt.

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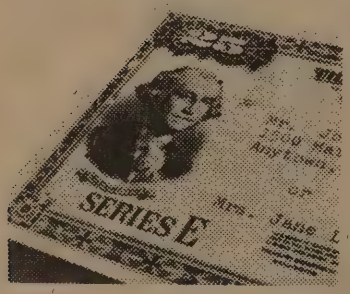

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(continued from page 49)

of country music were down. Country radio stations were making the switch to rock 'n' roll. It was a time for experimentation and change, and few people were prepared to guide Nashville through its most trying period than Chet Atkins, who had the back-country roots of all the great country musicians but had gone a giant step further by developing interests in such diverse areas as poetry, classical music, philosophy and electronics.

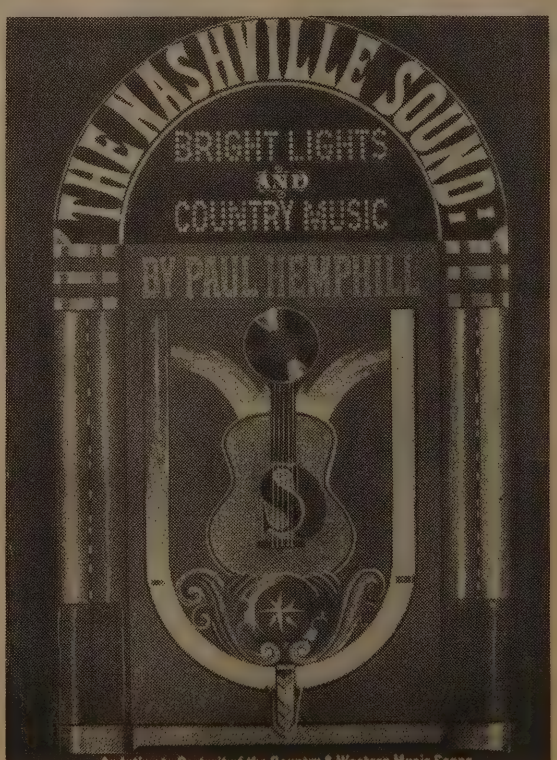
"Atkins, in short, was not simply a "picker" but a master musician who was no more at home on the stage of the Opry than he was guesting with the Nashville Symphony or playing at the White House (as he would do, for John Kennedy, in 1961). Forever experimenting with new electronic methods and new instruments to create fresh sounds, Atkins quietly pulled country music out of a rut and kept pace with the new technology and changing tastes, and in the mid-Sixties when the phrase the 'Nashville Sound' was coined, it amounted to a tribute to him. The Nashville Sound is a loose, relaxed, improvised feeling found on anything recorded out of Nashville today, and if any one man could be credited with creating it, the man would be Chet Atkins."

But there are detractors who object to change. One, according to Paul Hemphill, is Wesley Rose, who with his father, Fred Rose, owes his allegiance to Roy Acuff, called the King of Country Music, a country music veteran of many years, and to the late Hank Williams, a supergroup performer-composer all in one, who is one of the main props on which country music rested for a decade or more. And still, to some extent, does.

Rose says, talking about the Grand Ole Opry and its Nashville Sound changes: "You go .... for country music, not this rock 'n' roll or rhythm and blues stuff they're having now. Just go down to the Opry one night when (Roy) Acuff's out of town and talk to some of these people who've saved their money to come and then found Acuff won't be there; it's like going to Yankee Stadium and not getting to see Ruth or Lou Gehrig.

"You can't be fish and fowl. Up in New York they say country music's on the pop charts now, but you can't be country and be on the pop charts at the same time. When I'm talking to an artist or a writer about coming with us (Rose runs a music publishing-management firm) I want to know where he was born. If he was born in New York he'd have to have an inoculation to know country music. Anybody who believes there'll be one music has lost his head."

Actually Rose's attitude is partially reflected in the growing awareness today among young people of country music and its real roots, which are as strong as the roots of the blues. It's seen in the appreciation of this side of Johnny Cash, the growth of interest in Merle Haggard, with Dylan, Byrds, and so on getting into Nashville...The Eddy Arnold, with his suit and string sections, doesn't really mean country music to these young fans, anymore than Paul Anka means rock. ☐ Ian Dove



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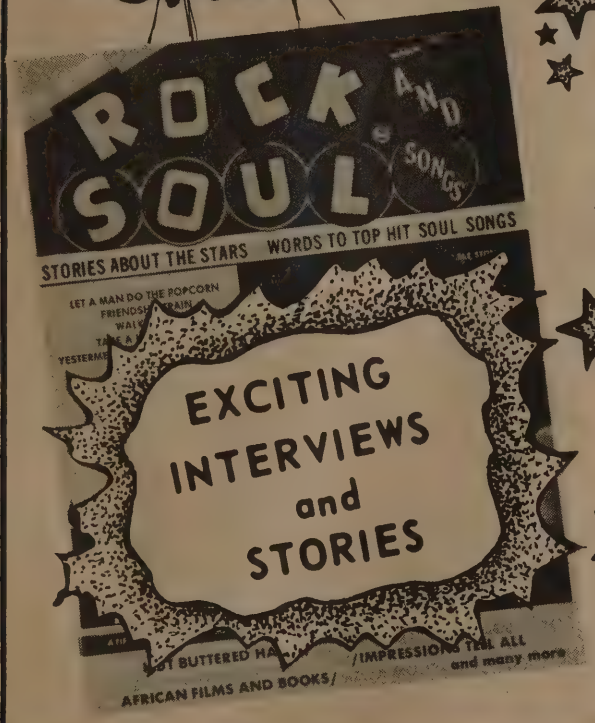

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Communication

by Dom Petro

Why do some people leave or reject obviously comfortable homes, kindly relatives and friends, healthy surroundings? These are conditions that a poor person from the Middle East would give plenty to live in. Is it the "smug security?" What is missing in these ideal settings? What is missing in the person rejecting them? Is the act of rejecting these nice surroundings simply leaving them or GOING to something really desired? Before we examine this, bear in mind that this leaving home is not confined to the young. It has always been a problem for both young and old.

We can understand the seeking adventure and excitement of the young, and the desire for realizing an old dream of an older person. But the rejection is not always heroic or romantic. Today, the environment called "Society" is blamed for everything. Society established the values that made the home that is left, Society is the villain that corrupts by taming our exciting animal instinct. If you remember the stories from that of the Prodigal Son, the outlaw Robin Hood, the vagabond poet Francois Villon, and other socially misunderstood heroes, you'll see or feel Society as a large value system, the Villain. Then there was the tormented Van Gogh and other artists whose work is valued after their deaths. Add to this the many movies of trials of innocent men accused of crime, and happy vagabonds of Tortilla Flat. You can see that we gradually become conditioned to believe society is always wrong and the individual right. There is a strong temptation to believe this is so much so that we forget there are just as many cases where the individual is certainly wrong. But the lone hero against society is much more romantic. Thus any pressure that social values bring upon a person is a restraint, a restriction of liberty, hence bad. We want to hear the music loud, the walls are thin, the complaints loud, hence -- problem, etc. on to much more serious conflicts.

However, as we learn and grow, there are certain habits and duties we must perform that are necessary to master a job, or build a house. Sometimes these are just about overwhelming and can be mistaken for restriction. Mastering these disciplines, or thoroughly learning a job is a good way of freedom that can permit you to manipulate your life as you wish.

This column is devoted ONLY to the individual development and not to any cause, left, right, middle, or crossways. When individual natures are really free and developed they do not seek comfort or approval from outside themselves and as a group are really living.

But living in any community requires some adaptation, some giving up of whims, impulses or drives. Absolute freedom is an impossibility in a community just as in solitude. It is as much an objective that breeds cynicism as absolute obedience. Think of both extremes for a moment.

Imagine a society where everyone does what he pleases. Since we all have demonic influences it would not be long before the strongest dominate the weaker with the usual torment. Back to the caves.

Some restraints are necessary for social and individual function: Trains on tracks, cars on the right side of the road, side walks, etc. -- otherwise --!

Then the opposite condition of absolute obedience to fixed laws. This crushing condition would breed its own kind of evils. The laws never changing, the Big Brother or Hitler creating political, social, and psychological strait jackets, that would fill the prisons and asylums, just as fast as the total lack of restraints in the first example. Read your history more carefully. Note where public dissatisfaction sought security in absolute discipline, obedience, and success at everyone else's expense -- Hitler! Or Stalin! The French Revolution displaced the already weakened monarchy with Napoleon who bled France dry. Evolution is a natural law and we are creatures of Nature. Revolution is finally emotional at a time where cool thinking is most important. The noise and violence gives the impression of something being done and when it's all over the cool ones come out of the woodwork with their goon squads and handcuffs. To bring order!

Who are You? Where are you? You want something else and be somewhere else? Restless, dissatisfied? Something new? If you can't make something of what you are and have, no matter how small, what will you do with the big? You want the strange -- the exotic? New thrills? Excitement? New faces? New places? Do you really know the old ones? Did you really respond fully to the old ones that you want to leave? What has the newer got that you really need? If you really know you, you might find that you'll get just as bored with them. Just examine first and not develop a whim into a mad yearning. Grass looks green in the distance and looks inviting. The bugs and weeds may be different but they are still there.

Looking for the new might also be a carry over from looking for the latest model car that we are so persistantly coaxed to buy. And the old one may still operate beautifully with the advantage that we know its faults.

Criticism is easy. Anyone can find fault in any form of living from wealthy leisure to abject poverty. Yet this is no suggestion that you be satisfied with what you have. Far from it. Change and development are basic and necessary. The point here stressed is that living and development of the individual starts with the individual. Do what you have and use imagination. Naturally wealthy circumstances give you more choice and scope of action but without imagination, wealth or poverty are not the criterion or measure.

Poverty is hard. And more so if the wealthy are envied or imitated. However, maintaining health, and keeping the environment as efficient as possible is an excellent start along with reading and developing skills to a very high point. You see, this process alone develops a keen eye for the next step upward and out. It is a training for a change and has all to do with growing.

It is far better to decide what is your objective and do everything to work toward it rather than to feel that awful dissatisfaction and blaming the enviornment, reject it all and go where the same problem exists, because, it is there inside of you.

Hard to think of your particular objective? Try this. Write down all of the things you would love to do. Then separate them into categories: jobs, places, games, persons, you'd like to know, etc. Look at them very carefully and add or subtract as you see fit. Imagine yourself in each of the conditions listed. Comfortable? Ill at ease? Rewrite the lists, adding or subtracting as you wish. Imagination again. They now seem familiar. Second time around they seem to get familiar. See yourself there or in or with as much as you can and you'll see yourself just a bit more clearly. Now you'll see the wishes that were simply day dreams and impossible and not for you. And you'll focus on the ones that give you that wonderful feeling of really belonging.

The above is only a suggestion which you can manipulate to suit your particular needs. It's better to find your road and plan to travel on it. Step by step. An objective is better than aimless guesswork. You may or may not reach what you planned but you will have developed the habit of aiming for something. And with this habit you'll hit. Try it. It's nothing more than finding the wonderful values that make the wonder that is YOU.

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Full Color.

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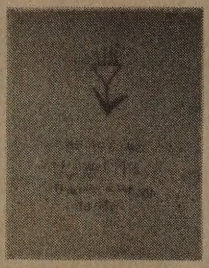

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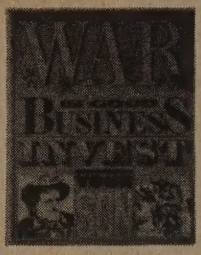
Full Color

67 San Francisco
Nights
Full Color



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Business
Full Color

4 John Lennon
Paisley
Full Color

13 Dr. Moto's Dope Show
Full Color

102 Swingin Cats –
Beatles
Black/Light
Full Color

12 Dylan – Earth/
Water/Fire/Air
Black/Light
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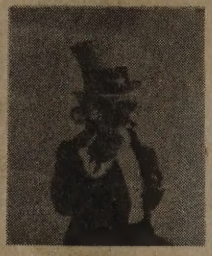
Black & White



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71 Great Janis Joplin
Full Color

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Black/Light
Full Color

47 Smile—Laurel
& Hardy
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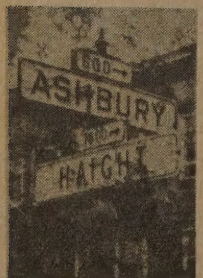
Full Color

59 It's A Beautiful
Day
Full Color



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Daisies
Full Color

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Black/Light
Full Color

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Black/Light
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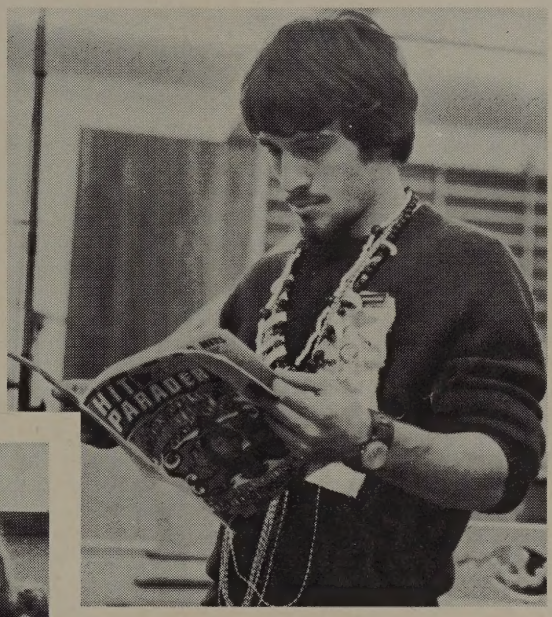

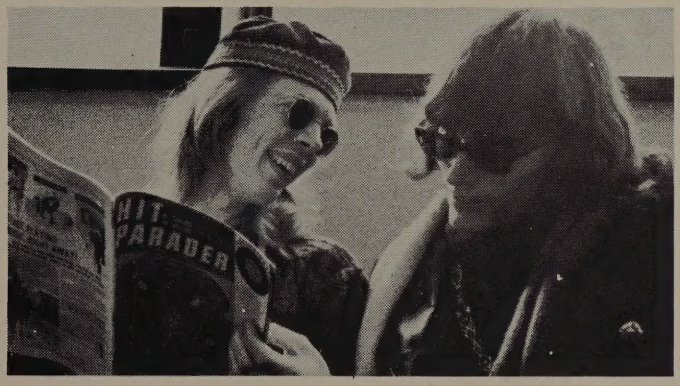

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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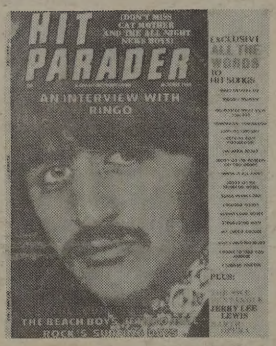
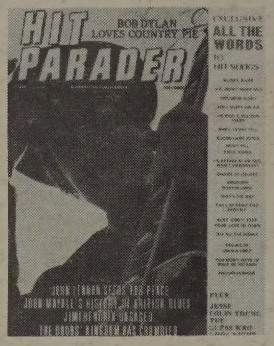


OCTOBER, 1969

Cat Mother
The Country Thing
Jethro Tull
Rocks Surfing Days
Chicago Blues
Ringo Starr
Mickey Newbury

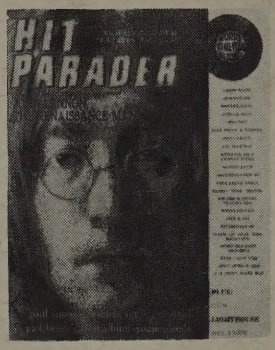
"See"
"Moody Woman"
"Tomorrow, Tomorrow"
"Spinning Wheel"
"Love Me Tonight"
"I Wanna Testify"
"My Cherie Amour



NOVEMBER, 1969

Bob Dylan Country
John Mayall Interview
The Doors Crumble
John Lennon
Jimi Hendrix
Felton Jarvis

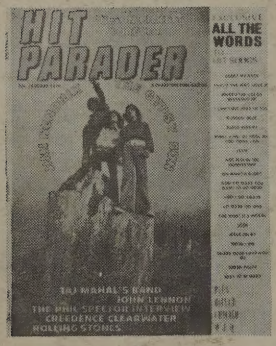
"Muddy River"
"Soul Deep"
"Choice of Colors"
"Ballad of John & Yoko"
"Along Came Jones"
"Tell All The People"
"Feeling Is Right"



DECEMBER, 1969

John Lennon
Jack Bruce's First Album
Youngblood Interview
Paul Simon
The Kinks
Alan Price

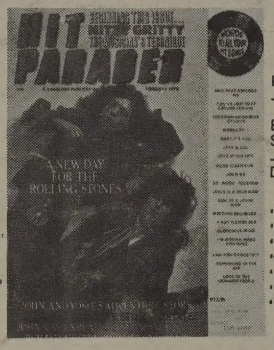
"Green River"
"Give Peace A Chance"
"Honky Tonk Women"
"Barabajagal"
"Where Do I Go"
"Working On A Groovy Thing"



JANUARY, 1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

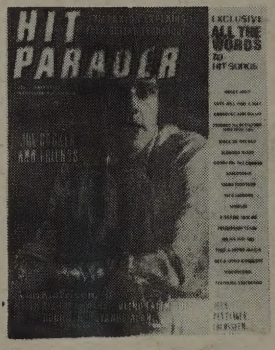
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

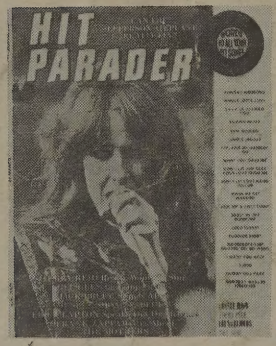
"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

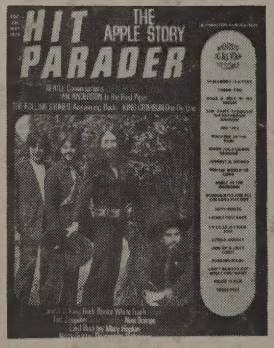
"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"



APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

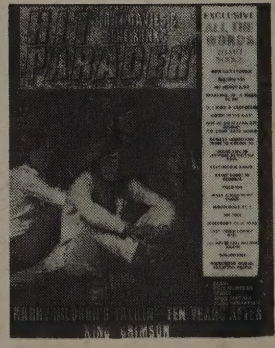
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

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